

MUSIC & DRAMA

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MUSICAL AMERICA



LEONARD WARREN

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Ja-Je 1944

Celebrations and Honors



Opera and Theatre Personalities Who Entertained Several Hundred Service Men at the Hotel Ansonia at Christmas. Front Row, from the Left: Louis Zuch, Manager of the Hotel; Herbert Janssen, Patrice Munsel, Lauritz Melchior, Bidu Sayao, All of the Metropolitan; A. Kierserwetter, Director of the United States Coast Guard Quartet, and Moe Zuch. Back Row: Karl Laufkoetter of the Metropolitan; Jean Hersholt, Actor; Virgilio Lazzari, Pietro Cimara and Giuseppe Sturani of the Metropolitan



The Howards
Marjorie Lawrence Receives the Sigma Alpha Iota Certificate of Merit from Annette Chandler, Zeta Province, President (Right) and Miriam Sears, President of the Tulsa Chapter



Dedicating the Entertainment Industry Service Flag in Times Square Are: from the Left: James E. Sauter, President of Air Features; Lt. Perry Smith, Army Chaplain, and Bert Lytell of Equity. In the Background, Lawrence Tibbett, President of AGMA, and Mayor LaGuardia



Doris Doree of the Metropolitan Sings the National Anthem at a Blood Donors' Rally of the AWVS



Left: Marisa Regules Gives an Impromptu Recital for Service Men in Charleston, S. C.



Right: Maurice Eisenberg Plays for the New York Stage Door Canteen

Larry Gordon

MUSICAL AMERICA

Metropolitan Announces Prokofieff Novelty For Next Season

"War and Peace," Based on Tolstoy Novel, to Be Good-Will Gesture—To Be Given in Moscow Soon—Only Piano Score Here as Yet

ACCORDING to an announcement recently made by General Manager Edward Johnson the Metropolitan will produce, in all likelihood next season, Sergei Prokofieff's new opera based on Tolstoy's gigantic novel, "War and Peace". The work is to have its first hearing in the next two or three months at the Bolshoi Theatre, Moscow, where it will be directed by S. A. Samosud, leading Soviet conductor, and mounted by Sergei Eisenstein, famous theatrical and motion picture producer.

The Metropolitan, it is claimed, endeavored to arrange for a performance of the opera this season, but renounced the idea in deference to Soviet officials who preferred to give the novelty its premiere in Russia. Prokofieff, who made his own condensation of Tolstoy's great chronicle for operatic purposes, began to compose the work in 1941, shortly after the Nazi invasion. Because of the forbidding dimensions of the book the composer is said to have restricted the action of his opera exclusively to the events of the year 1812. Among the characters who figure in the lyric drama are Napoleon; Kutuzoff, the general who defeated the French invader; Denisoff, leader of the Russian guerillas, and Pierre, one of Tolstoy's outstanding personages. The story is said to lend perspective to the present struggle of the Russian people to free their country of invaders.

Only a piano score, so far as is generally known, has reached this country to date. The production at the Metropolitan is interpreted as a gesture of Soviet-American good will, similar to the inauguration of the current Metropolitan season with "Boris Godunoff".

Guest Leaders Named As Leinsdorf Is Inducted

CLEVELAND.—Erich Leinsdorf's last appearance as conductor of the Cleveland Orchestra for the duration will be on Jan. 16. The young man, who came to Cleveland this season as "permanent" conductor, finds his career interrupted by induction into the Army. The Jan. 16 concert will be a benefit for the pension fund, with Helen Jepson and Charles Kullman as soloists.

With Mr. Leinsdorf's departure, the remaining concerts of the season will be divided between five conductors. Rudolph Ringwall, Cleveland associate, will lead 17, and Dr. Frank Black of NBC will appear on Jan. 20-22, Feb. 3-5 and March 9-11. The latter will also take the orchestra on its Eastern tour in February and to the South in March.

Scheduled to lead one symphony pair each are Vladimir Golschmann, conductor of the St. Louis Symphony; Sir Thomas Beecham, formerly of Seattle and now with the Metropolitan Opera, and Eugene Goossens of the Cincinnati Symphony. The board has announced its regret at Mr. Leinsdorf's departure so soon after he had begun his splendid contribution to the orchestra, and sends its best wishes with him in his service to his country.

W. H.



RUSSIA'S NEW NATIONAL ANTHEM

"Hymn of the Soviet Union" Reads the Title of the New Composition Which Replaces the "Internationale." The First Page Is Reproduced Above from a Radio Photograph, and the Second Will Be Found by Turning to Page 4 of This Issue. A. V. Alexandroff Wrote the Music, Sergei Mikhalkoff and El-Registan the Words

THE new "Hymn of the Soviet Union" has evidently met with success as it officially replaces the "Internationale", for awards have been made to the composer and two authors, according to a dispatch from Moscow printed in the New York Times on Jan. 5. The Council of People's Commissars announced the awards of 100,000 rubles each to A. V. Alexandroff, composer, and Sergei Mikhalkoff and El-Registan, authors, with other prizes of 400 to 800 rubles each to other composers and poets who submitted proposed anthems.

The radio photo of the anthem, reproduced above and on page 4, reached this country in the first days of January and it was learned that blue prints of the music are in the hands of Am-Rus, the publishers, who will issue copies as soon as possible. In the meantime, the Hymn was played on a "March of Time" broadcast, and Eugene Ormandy will give it a concert premiere on Jan. 14 with the Philadelphia Orchestra, having made an orchestration himself from the radio photograph. Soviet Ambassador Andrei Gromyko will be a guest.



The Continuation of the New "Hymn of the Soviet Union." See Page 3 for the Beginning

English Translation of the New Soviet Hymn

For the benefit of American readers, a free translation, recorded by the Soviet monitor in London from a Moscow broadcast, follows:

I

Union indissoluble, republic of the free,
Be mighty Russia, forever joined.
Long live the one great Soviet Union,
Created by the people's will.

Chorus

Glory to our free motherland,
The trusty support of the friendship of the peoples,
The Soviet banner, the people's banner,
Lead us from victory to victory.

II

Through storms our sun of freedom shone,
And the great Lenin lighted our path.
Stalin reared us faithful to the people,
Inspired us for work and great deeds.

III

We reared our army in battles,
Swept the vile invader from our path.
In battles deciding the fate of generations,
We will lead our motherland to glory.

Karin Branzell to Quit Metropolitan Opera

Karin Branzell, one of the leading artists of the Metropolitan Opera for a score of years, will leave the Metropolitan at the end of the current season. According to a statement made to *MUSICAL AMERICA* on Jan. 6, by Fedya Reinshagen, the Swedish contralto's husband and personal representative, Mme. Branzell notified the Metropolitan management over a month ago of her intention to withdraw.

In a letter to Virgil Thomson, music critic for the *New York Herald Tribune*, quoted by that paper on Jan. 6, Mme. Branzell said "No comment as to the reason for my doing so will be necessary." But Mr. Reinshagen informed *MUSICAL AMERICA* that his wife wished to devote more time to concert-giving and teaching. For over two years she has been instructing young American singers in roles which she herself has portrayed as well as those she has observed. She plans to give a New York recital next Fall.

The Metropolitan management had no comment to make upon Mme. Branzell's announcement, but it has been rumored that she has not been happy over the fact that she has not been cast in any of the operas presented in the Saturday afternoon radio series. Asked by the *Herald Tribune* whether his wife would appear with other opera companies, Mr. Reinshagen said, "She might." He added, "Now that my wife is leaving the Metropolitan, she hopes she is making a place for some gifted young American singer."

Ann Arbor Festival Plans 51st Year

Philadelphia Orchestra Again to Play—Soloists Engaged—Sunday Concerts An Innovation

Arrangements for the 51st year of the Ann Arbor May Festival were completed recently in New York by Charles A. Sink, president of the University Musical Society, which is entering its 65th year as an organization to present music in the Michigan city. Dates this season are May 4, 5, 6 and 7, which includes two Sunday presentations, a departure for the Festival.

The Philadelphia Orchestra under Eugene Ormandy and Saul Caston will again supply the basis of the programs, together with the Choral Union of some 300 voices. All program details have not yet been settled, but soloists are announced.

Salvatore Baccaloni will sing at the opening concert on Thursday evening. On Friday, Mahler's "Lied von der Erde" will be the principal work with Kerstin Thorborg and Charles Kullman. The Youth Chorus of 400 under Margaret Hood will sing a fantasy of folk songs of the Americas at the Saturday matinee, and Luboshutz and Nemenoff will make their Festival debut in Harl McDonald's Concerto for two pianos. Bidu Sayao will appear for the first time at the Festival in a program of Latin-American flavor. Nathan Milstein and Gregor Piatigorsky will play the Double Concerto in an all-Brahms program on Sunday afternoon.

The Festival will close Sunday evening with Mendelssohn's "Elijah," in which Rose Bampton, Mme. Thorborg, Mr. Kullman and Lansing Hatfield (in his Festival debut) will be soloists.

H. M. C.

Ella Flesch, Recently Engaged, In Unexpected Opera Debut

Ella Flesch, soprano, whose engagement by the Metropolitan Opera Association has just been announced by General Manager Edward Johnson, made an unexpected debut with the company on the evening of Jan. 6 when the illness of Lily Djanel catapulted her into the title role of "Salome".



Ella Flesch

A native of Budapest and a niece of Carl Flesch, the violinist, the soprano had sung the Strauss role many times in Europe, but she had not appeared in opera since she left Vienna upon the Nazi occupation of that city and she had only two rehearsals for the Metropolitan performance.

Mme. Flesch, who was heard in a song recital at Town Hall on Jan. 15, 1941, has had a considerable operatic career in Central Europe. She sang, among other places, at Graz and in Munich and was associated with the State Opera in Vienna. Under Richard Strauss, Bruno Walter, George Szell, Bernardino Molinari and a number of other conductors she was heard in outstanding lyric roles of the Strauss and Wagner operas, as well as of the Italian repertoire. One of her most conspicuous successes in Vienna shortly before the Anschluss was the leading part of "Die Fremde Frau", an operatic version by the Viennese composer, Marco Frank, of the play "Madame X." The soprano has also sung in opera in London and Paris.

Opera Fund Reaches First Third of Goal

The Metropolitan Opera Fund reached the first third of its \$300,000 goal on Jan. 9 with contributions totalling \$100,000 from all 48 states and from Canada pouring into headquarters. About 7500 people had responded to the appeal, regular opera-goers in New York, musicians, and radio listeners, including miners, ranchers and others living thousands of miles from the Metropolitan.

The first contributor of 1944 at the opera house itself was Pasquale Toturo, of Steinway Ave., L. I., who waited after the performance of "Boris Godunoff" on Jan. 1 to give his \$1 to the fund. Nearly everyone had gone home by the time Mr. Toturo made himself known, but Edward Johnson, general manager of the Metropolitan, was still about, and he gave Mr. Toturo a receipt and an autograph to boot, in acknowledgment of his gift.

Musical Mission to the Southwest Pacific

Returned from a Six Months Pilgrimage to Take Mass Singing to Our Forces, Hatfield and McArthur Tell of Stirring Experiences—Gen. MacArthur Approved Their Plan

By

FRANCES QUAINANCE EATON

"THE boys 6,000 miles from home need you."

This is the message to their colleagues from the first two opera and concert musicians to penetrate the jungle of the Southwest Pacific and to bring the gift of song to tense young hearts and minds before and after battle. "Give them more music. They want it."

When Edwin McArthur and Lansing Hatfield, in their smart USO Camp Show uniforms, waved goodbye to 57th Street a half-year ago, they were starting off into a darkness illuminated only by a brave idea. The idea worked. And it should work again.

This is a vastly different proposition from the USO Camp Shows in the United States, where the boys will go to a concert or not as they please, and where in many cases a big city is just around the corner if entertainment is in question. There are no comfortable GI theatres in the Southwest Pacific. A tent pitched somewhere in a staging area with its sides open to hot or cold air; a truck driven to an isolated outpost; a base hospital of rows of tents; an open plain, a thick jungle, these will be the stage settings. There may be a bomb or two providing unexpected sound effects.

War Is Real to Them

The audience will be that great common denominator of war—boys, boys, men and more men. But they will not have seen anyone from home for many months. They will not always have had the hearty dinner of the home army camp. The war to them is a reality. It is in the air they breathe, in their muscles and nerves, an immediate experience.

Music can be a mission to them, say these 20th Century minstrels,

Below: This Is How They Looked "At Ease"



And This Is How They Looked in Action. Hatfield at Left, McArthur and the "Squeeze-box" at Right

who touched every spot where our men were stationed.

Bob Hope and his troupe of entertainers in North Africa and parts Mediterranean would envy Hatfield and McArthur. Unlike the radio star, who by some perversity of fate seemed to draw enemy bombardments like a magnet, these two led charmed lives. Mud, dust, insects of all calibres and, at the front, canned goods, they shared cheerfully with the troops. But never a bomb. Even when they were closest to the really hot stuff somewhere in New Guinea, they went unscathed. Alerts there were, but when they would check up they were told that enemy planes had not appeared. Bombings just before they arrived or just after they left were frequent, but never on the dot of space they occupied at the time. It suggests that the Japs hadn't yet learned the value of the precious cargo of morale they carried with them.

Both men—McArthur, the conductor; Hatfield, the Metropolitan Opera baritone—left their normal professional activities to pursue the idea: to organize and conduct mass singing wherever possible, to bring out the musical abilities of the men

themselves, and to use their own individual talents. Mr. McArthur learned to play a "squeeze-box" in advance. An accordion can go where a piano can not. Mr. Hatfield took along his voice. Both possess good constitutions. Every ounce of this equipment was thoroughly used.

They had their first taste of mission on board troop ship. With space at such a premium that a communion service was held between a crap game on one side and a black-jack game on the other, hatch-to-hatch concerts were jammed in somehow. The ship's communication system was rigged up so that a "Metropolitan Auditions of the Pacific" could be held, and less timid soldiers pressed into service as contestants. By the time they reached Australia, they knew pretty well what makes GI morale tick.

Green Signal from a Great Man

At first they were something of a problem to the Special Service men in the down-under continent, because they were the first of their kind, and nobody knew quite what to do with them. Luckily they soon met the one man who did.

Like all great men, he put them

at their ease from the first cordial handshake. He personally suggested and approved their itinerary, gave instructions to smooth the ways, invited them to be his guests at GHQ—in short, gave them his blessing and with it the best break they could have had:

"Proceed on direct orders from General Douglas MacArthur." And they proceeded, by plane, jeep, PT boat, on a path that twisted and turned through the continent and the islands, missing not one encampment of American troops.

Inception of the Idea

It all began when McArthur conducted mass singing at Fort Jackson, S. C., a couple of years ago. He felt very strongly that this form of expression should be revived. That it had not been more popular in this war he attributed to the world nature of the conflict, the wide scattering of troops in many war theatres, the lack of any really notable songs written so far. The advent of radio, too, and the loss of our natural desire to entertain ourselves led away from mass participation.

After working with more than 1,000 soldiers at Fort Jackson and conducting several hundred of them in concerts, Mr. Arthur began to look around. USO camp shows and the

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Typical Scenes Which Greeted the Musicians. Below, the Boys Lit Matches to Have This Picture Taken. Right: The Truck Which Carried the Musicians to Outposts



"NORMA" RETURNS

Representative Performance of Bellini Classic Brings Zinka Milanov to Title Role in Metropolitan Revival—Castagna, Jagel and Cordon in Cast—Big Audience Enthusiastic

By RONALD F. EYER

A TREMENDOUS amount of nonsense is talked and written about the futility of performing such technically and artistically taxing works as Bellini's "Norma" under any but the most ideal conditions and with none but the greatest voices of all time in the main roles. There is an excess of fastidiousness about such an attitude which is impracticable and which, if carried to its logical conclusion, would mean death, with small chance of redemption, for most of our greatest musical literature. Music is a living art, but it lives only in performance and there is only one tenable position—sufficient unto the day is the music thereof.

In the light of this homely philosophy, we approach the renaissance of the Druidical priestess and her Roman lover at the Metropolitan on the evening of Dec. 29 in a performance which, if not the greatest "Norma" ever put upon the boards, was certainly a definitive and serviceable one and one greatly admired by a capacity audience which applauded frequently and vociferously both with and without the permission of the conductor. The cast:

Pollione.....Frederick Jagel
Oroveso.....Norman Cordon
Norma.....Zinka Milanov
Adalgisa.....Bruna Castagna
Clotilde.....Thelma Votipka
Flavio.....Alessio De Paolis
Conductor.....Cesare Sodero
Stage Director.....Lothar Wallerstein
Chorus Master.....Giacomo Spadoni

Lilli Lehmann, as we constantly are being reminded, considered



Frederick Jagel as Pollione

Norma more than the equivalent in vocal dimensions of all three Brünnhildes. A little exaggeration in the interest of emphasis may be allowed in that opinion, but the fact remains that Bellini set the pace of Norma for a singer of rich vocal endowments, great technical accomplishment and vast experience—in other words, a veritable diva of the old Italian school. Norma's lengthy staves bristle with high A's, B's and C's; with awkward intervals and with brilliant coloratura, nearly all demanding dramatic, rather than lyrical, delivery.

It is a cruel role and Mme. Milanov is to be admired for her courage in undertaking it. She did well with it. She will do better at later performances for she was visibly nervous and stiff, especially, in her first entrance and during the



Zinka Milanov as Norma

first act. In the succeeding acts she became consistently warmer and less self-conscious and in the scenes at Norma's dwelling she developed much dramatic drive and tension. At no time were there signs of strain or over-reaching in the voice and it remained strong and clear throughout. In the florid passages, she sang with watchful care and with ease, if not with virtuosic abandon.

Mr. Jagel essayed the none too grateful part of Pollione in big, firm tones, and Mr. Cordon brought to the character of the Arch-Druid



Bruna Castagna as Adalgisa

the deep richness of voice and the benign dignity which we have come to expect of him throughout his extensive repertoire of ecclesiastical ancients.

A particular delight of the evening was Miss Castagna's Adalgisa. The role is, of course, second only to that of Norma although it is not nearly as long or as spectacular, and its tessitura is, in general, lower. Making her first appearance of the season, Miss Castagna was in lusciously good voice, she seemed utterly at home in her music and she drew a convincing portrait of the unwitting traitress. She lent indispensable strength to the second act trio, and, in the "Mira Norma" duet, she seconded Mme. Milanov with true artistry.

The performance over-all, as conducted by Mr. Sodero, was spotty. The brisk, well-integrated dispatch of the overture set a standard of authority in the orchestra pit which was not maintained throughout. Mr. Sodero seemed too willing at times to let the orchestra slip into the ignominy of an accompanying guitar. He brought it back into its own for the "Love-death" finale, however. This finale, by the way, is a startlingly modern, forward-seeking episode in the direction of symphonic music-drama. For those who have not heard the opera before, the numerous fine choruses also will be an unanticipated sophistication.

The sets are the original ones by Urban, repainted by Joseph Novak, and they sufficiently bear out the gloom and austerity of the locale. There are five scenes, as given at the Metropolitan, divided into four acts.

that the cast was the same as at the first performance, except that Virgilio Lazzari was the Don Basilio instead of Nicola Moscona. Lily Pons, Charles Kullman, Salvatore Baccaloni and Francesco Valentino sang the principal roles. Wilfred Pelletier conducted.

While we are on the subject, however, it might as well be mentioned

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OTHER OPERA OF FORTNIGHT

The Operatic Twins Return

Although given in the extra season last Spring, "Cavalleria Rusticana" and "Pagliacci" were not heard during the regular season of 1942-1943, hence their return on Christmas night was, in a sense, a "revival". It had been announced as such. Cesare Sodero, who was to have conducted both works, was indisposed, so the former was given under the baton of Pietro Cimara, and the latter conducted by Wilfred Pelletier. "Pagliacci" had the more interesting performance.

The cast of Mascagni's opera included Stella Roman as Santuzza; Mona Paulee as Lola; Charles Kullman as Turiddu; Alexander Sved as Alfio, and Doris Doe as Mamma Lucia. "Pagliacci" was sung by Licia Albanese as Nedda; Raoul Jobin as Canio; Leonard Warren as Tonio; John Dudley as Beppe, and Walter Cassel as Silvio. Between the two operas, the ballet offered the Polovtzevian Dances from Borodin's "Prince Igor". Mr. Pelletier conducted these and the solo dancers were Marina Svetlova, Monna Montes, Nina Youshkevitch, Michael Arshansky, Alexis Dolinoff and Leon Varkas. The chorus also assisted.

Miss Roman gave an excellent performance of Santuzza, and Mr. Kullman sang Turiddu's difficult music with good effect. Mr. Sved did all that was to be done with Alfio and Miss Paulee was a good Lola.

Nedda is not Miss Albanese's best-fitting role but she sang effectively, especially the Ballatella. Mr. Jobin coped manfully with Canio's music. To Mr. Warren goes most of the vocal credit for the evening. Mr. Dudley and Mr. Cassel did their short roles well.

Season's First "Traviata", Jan. 1

"Traviata" is now an exciting experience, thanks to the artistry of Licia Albanese and her colleagues, who gave the season's first performance at the Metropolitan on the afternoon of Jan. 1 before a clamorous audience. Not only on the stage, but in the orchestra pit, under the baton of Cesare Sodero, there was a refreshing attention to nuances of expression and a stepping-up of vitality.

Miss Albanese is a wholly believable Violetta, for her characterization is built just as well dramatically as it is vocally. The first act, through which so many sopranos sing lustily

without a thought of establishing a sense of personality, became in Miss Albanese's hands a gripping episode. The shadow of death loomed through the brilliant gaiety of the music as she sang it. And her anguish in the farewell of the second act was movingly portrayed. At all times, Miss Albanese sustained the dramatic illusion of the opera, even when she was not the focus of attention, which is the mark of a superior artist.

Jan Peerce was in excellent voice as Alfredo and Lawrence Tibbett's Germont père was a vocal delight. Others in the cast were Thelma Votipka as Flora, Mona Paulee as Annina, George Cehanovsky as Baron Douphol, Louis D'Angelo as the Marquis D'Obigny, Lorenzo Alvary as Dr. Grenvil and John Dudley as Gastone.

Forty-one Waves from the 22nd Regiment of the United States Naval Training School, Women's Reserve, the Bronx, replaced the chorus on the stage at the beginning of the performance in singing the national anthem. They were guests of George A. Sloan, president of the Metropolitan Opera Association.

"The Barber of Seville", Dec. 31

New Year's Eve being what it is, the less said the better about the season's second performance of "The Barber of Seville" given on that convivial night of nights. Suffice to say

Bellini's Paradoxical Opera Lives On

**"Norma" a Vehicle for Great Singers
but Primarily a Lofty Creation—
Acutely Susceptible, However, to In-
terpretation — Some Estimates of
Other Days About Bellini's Genius—
A Revision Planned by Wagner**

By HERBERT F. PEYSER

IT is related that a Parisian lady who had vainly tried to find out from Bellini which of his operas he liked best at last achieved her aim with the question: "But if you were out at sea and should be shipwrecked. . . ?" "Ah!" exclaimed the composer without giving her time to finish, "I should leave all the rest and try to save 'Norma'!"

So it was not hard to understand why, on the night after Christmas, 1831, he went home wounded to the depths of his sensitive soul, and wrote bitterly to his friend, Francesco Florimo: "I am just back from La Scala—first performance of 'Norma'. And can you believe it—fiasco, fiasco, solemn fiasco!" One might imagine it the tale of "The Barber of Seville" or of "La Traviata" all over again.

As a matter of fact, things were by no means as bad as poor Bellini seems to have imagined. "Norma" was not a fiasco at the start, solemn or otherwise. It did not instantly set Milan afire, as the young composer may have believed it should have. Perhaps he had been somewhat spoiled by earlier, more resounding successes. We are told, moreover, that the interpretation was defective in certain of its elements. Also, that intrigues did their bedevilling share. But the wind shifted almost immediately. In letters which the composer subsequently wrote, one can read things like the following: "On all three evenings, I was called to the stage a number of times at the end of the opera. . . . The theatre was packed every night, attention was general, applause most effusive." If these are the signs of a fiasco, what must Bellini's notions of a success have been?

Survives by Its Own Merits

"Norma" was written with certain great singers in the composer's mind, as were his other operas. And for more than a century famous vocalists have at one time or another been intimately associated with it. Yet the work is something of a paradox among Bellini's productions. It is his one opera which survives for its own sake and by its own high merits. The rare operatic manager who might be tempted to exhume "La Sonnambula" or "I Puritani" would do so primarily because he had an artist of very special gifts at his disposal. With "Norma" it is rather the other way around. Blessed with a couple of reasonably talented sopranos, a director might undertake the work more expressly to disclose the beauties of the music than to subject his available songsters to devastating comparisons with the great Normas and Adalgisas of days long gone. "Norma", in short, is a lofty creation first, a vehicle only afterwards. But its full grandeur declines to emerge unless the great singer, the great stylist or, indeed, the great conductor is there to evoke it. One might, to be sure, say this of every work. Yet "Norma" is perhaps as acutely susceptible to interpretation as anything in the literature of opera. And it is imperative to recapture in some degree the spirit of its epoch. It was the failure to do just this which prompted Toscanini in Milan to shelve a carefully prepared revival.

"This opera, which bears so much love within it, may not be treated indifferently or just killed off," wrote Lilli Lehmann, herself one



The Composer, a Photograph in the "Norma" Period

of the supreme Normas of history. "It should be sung and acted with fanatical consecration, rendered by the chorus and especially the orchestra with artistic reverence, led with authority by the director and, to every single eighth note, should be given the musical tribute that is its due." She was speaking of a time when "Norma" was already becoming a problem, if not a headache.

It had not always been so. Whatever the public response on that first night in 1831 the opera speedily conquered the world. Whole dynasties of mighty artists celebrated flaming triumphs in it. For persons who wish to read of them, names and records are inscribed in letters of fire on the scrolls of history.

Not that acceptance was universal or unconditioned. Even the small fry among contemporary musicians and some of the more portentous critics deplored Bellini's lack of "science" and what they chose to consider distressing weaknesses and mannerisms. Henry Chorley, for instance, speaking in "Thirty Years' Musical Recollections" of the Bellini operas in gen-

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Giuditta Pasta, the Original Norma



Felice Romani, Librettist



A Page from the Original Score

Shostakovitch On His "Boris" Version

Composer Disclaims Basic Alterations of Mussorgsky Apart from Scoring—Kromy Scene Is "Re-cast"—New Shakespeare Settings and Offenbach Edition Among His New Projects

By DIMITRI SHOSTAKOVITCH

I AM very fond of Mussorgsky and have an admiration for his talent. He is a true genius among Russian composers, the creator of a new style of opera which exerted a tremendous influence on musical art. The profoundly Russian national opera "Boris Godunoff" marks the crowning point of Mussorgsky's creative work. Its orchestration, however, leaves much to be desired.

Mussorgsky succeeded in penning certain superb orchestral passages, but in general the composer lacked the necessary technique of orchestration. In his version, for instance, there is an obvious weakness in the orchestration of such scenes involving effects like those of the pealing of the bells, and in episodes like the coronation and the Polonaise.

According to the late A. K. Glazunoff, Mussorgsky derived particular pleasure from playing the most successful passages, and especially these very scenes, on the piano for his friends. Glazunoff recalled that the scenes of pealing of the bells and the coronation sounded superb as played by the author. The four-hand piano arrangement made by the composer himself also bears out the beauty of these pages.

It is a known fact that Rimsky-Korsakoff, in his editions of the score of "Boris" did not confine himself to reorchestrating but re-composed much of it, making many changes in the sequence and content of the music. Rimsky-Korsakoff's version does not give us the real music of Mussorgsky.

Aims to Restore Original

In my edition I have tried to restore Mussorgsky's original version and to penetrate as deeply as possible into the basic concept of the composer. It was my wish to unfold this underlying idea, to bring Mussorgsky's musical text to audiences so that they would see it in precisely that form in which it was first written.

I smoothed over rough spots here and there in the harmonization, corrected the inept and, in places, very pretentious orchestration and altered certain harmonic passages. A number of instruments which neither Mussorgsky nor Rimsky-Korsakoff used have been introduced into the orchestration. In my edition of "Boris" I strove to give the orchestra a larger role than merely that of accompanying the singers. It was my aim to attain a large symphonic development of the opera.

The Kromy scene was another of the less successful passages in Mussorgsky's orchestration. Incidentally, this is one of the most important scenes in the opera. It had to be entirely recast. In the new version it occupies a much more significant

place in the opera than it has heretofore.

It should not be thought that in the process of my work on the score I have recomposed any part of it whatever. Without changing a single note of Mussorgsky's I kept to the strict purpose of my task—the orchestration of his exact musical text. Naturally I did not pursue the object of doing everything differently from Mussorgsky. I have already pointed out that the composer's text contains a number of superb orchestral passages; the beginning of the scene in the cell, for example, is admirably executed. It goes without saying that I retained it absolutely untouched.

Over a period of six months, often sitting over the score for days and nights at a stretch, I gave myself up to the fascinating task of writing this new version of "Boris". This work represented a landmark in my creative endeavors. Such intimate and prolonged contact with the original musical text of a great Russian composer enriched me as an artist, and enabled

me to gain a deeper and closer insight into Mussorgsky's work.

The orchestral rehearsals of my version of "Boris Godunoff" under the masterful conducting of S. Samosud, have been a source of true pleasure. I have also seen the superb settings for the opera executed by the artist P. Williams.

The finest singers of the Bolshoy Theatre are cast for the production of "Boris" and there is no doubt that this will be an event of prime importance in the life of the Soviet theatre.

In April I completed work on my Second Piano Sonata in three movements. I have dedicated it to the memory of my recently deceased teacher a great Russian pianist and professor of the Leningrad Conservatory, Leonid Nikolayev.

Some New Enterprises

At present, at the suggestion of the Leningrad Maly Opera Theatre, I am trying my hand for the first time at the orchestration of a classical musical comedy. I shall work on a new edition of the score of "Blue Beard", one of Offenbach's best operettas.

I shall also write the music for Shakespeare's tragedy "Othello" to be produced by the Leningrad Pushkin Drama Theatre. G. Kozintsev, who is in charge of this production, is due to arrive in Moscow soon. Talks with him and

with P. Williams, who is to do the settings, will determine the scope of the music in the production.

This will be the third Shakespearean production with music by me. My first venture was the music for "Hamlet" as staged by the Vakhtangov Theatre, which later appeared as a symphonic suite. The second was the music for "King Lear" at the Leningrad Bolshoy Drama Theatre.

Each creative contact with Shakespeare is a tremendous joy for the composer. Participation in the production of the great works of the dramatist is very useful and instructive not only for regisseurs, actors, and scenic artists, but for musicians as well, since it enriches us and contributes to our creative growth.

I am much attracted by the next item on my program—composing music for a ballet on the subject of the "The Golden Key", Alexei Tolstoy's clever and jolly fairy tale. This is to be a ballet for children in which I shall strive to retain and convey all the charm of this tale of Tolstoy's, so loved and so popular among Soviet youngsters.

This article appeared in the Bulletin No. 5, Music Section of VOKS, the USSR Society for Cultural Relations with Foreign Countries.

Directors of Philharmonic-Symphony

Give Cow to Rodzinski for Birthday

"JUST what I wanted," was the response of Artur Rodzinski, musical director of the New York Philharmonic-Symphony Society, to the gift of Tulip, a pedigreed Guernsey cow, which was sent to the conductor's farm at Stockbridge, Mass., for his fiftieth birthday on Jan. 2 by the board of directors of the Society. Tulip, whom Mr. Rodzinski described as the "most beautiful and best mannered cow" he had ever seen, has an impressive background. She comes

Tulip, the Pedigreed Guernsey Which Artur Rodzinski Received for His Fiftieth Birthday from the Philharmonic-Symphony Directors, Steals the Camera from Her New Owner

from Marshall Field's Caumsett Farm at Huntington, L. I. Her mother was Royal Iris and her sire Langwater Count, whose sixteen ancestors were sold for more than \$190,000. Furthermore she gives 20 quarts of milk a day.

Temperamentally sensitive, Tulip felt homesick for the first day after

her trip from Long Island and refused to eat, but a special diet, plus careful attention, soon made her happy



Kostan

in her new home. Mr. Rodzinski's farm is a producing concern the year around, and he recently presented every member of the Philharmonic-Symphony with a jar of his own honey from the ten hives which he has installed. Tulip has already won public attention, and she was the subject of a question on "Information Please" recently.

Toledo Symphony Reorganized

Series of Five Concerts Under Raudenbush Is Launched

TOLEDO.—The reorganization of the Toledo Symphony into a musicians' cooperative body entirely dependent on public support has led to a new season for the group, whose activities were suspended last season. George King Raudenbush, conductor since the organization of the present orchestra in 1940, retains this post.

Five concerts have been planned for the current season under the new idea. The first was presented Dec. 14 and the second announced for Jan. 25. Under the recently-devised cooperative plan, a board of nine playing members, elected by vote of the orchestral membership, administers the affairs of the organization. Income is derived only from ticket sales and musicians are paid only after payment of all overhead costs, which are expected to be reduced by \$5,000. Under the new set up, Dr. Raudenbush's contract calls for a salary of one dollar, with personal expenses pertaining to rehearsals and concerts to be paid by the Toledo Symphony Society. The cooperative is approved by both the local Federation of Musicians and the board of the Symphony Society. Concerts are being held in the State Theater.

Piano "Freeze" Expected to Continue Six Months

CHICAGO.—Leaders in the piano industry do not expect the resumption of civilian goods until after the middle of 1944, it was stated at a meeting here recently, despite rumors that the WPB was considering the possibility of allowing manufacturers to begin production. Some sections of the industry may begin reconversion work now, it was believed, but the controls over the production of pianos will continue for another six months.



Dear Musical America:

My imp vice-president in charge of details spent an evening at "Boris" musing on the number of times principals and chorus made the sign of the cross, and watching to see if any of the supers would get mixed up. You know, of course, that the Russian Orthodox Church gesture is from the right shoulder to the left, instead of the left to the right as practiced by the Catholic Church. My imp says the principals were all meticulous in their observance, and he even had the impudence to question Mr. Pinza about it afterwards, wanting to know if it was any trouble to remember the reverse procedure. Apparently it wasn't. Some of the chorus, however. . . .

Well, I got curious myself about that time, so I called up Lothar Wallerstein, stage director for "Boris" and brought up the question.

"That's the Russian way, you know," said Mr. W. I did, by that time, and asked him how he got the chorus to do it. It is probable that some of the chorus members belong to the Catholic faith, and without any thought of irreverence I wanted to know if sometimes it wasn't difficult for them.

"They are all actors," remonstrated Mr. W. "They do what the direction calls for."

"Do you have to remind them?" I asked.

"Before every performance, I emphasize it," he affirmed. So that settled it. But my imp stubbornly maintains he caught a few chorus men moving their hands from left to right. Maybe it was because the imp didn't know his own left from right or saw the gesture in reverse from the front of the house.

While on the subject of "Boris", I thought I'd see if Mr. Wallerstein could explain one thing that has always puzzled me. Out in the bitter cold of the Kromy forest, the mob appears in rags, but some of these garments are pretty thin. Why not warmer clothes, I demanded.

Mr. W. had a snappy comeback. "Just like these modern girls on the street in winter," he chortled.

"Anyway, those were poor people, beggars—they couldn't afford heavy clothes. And the material shortage now—you wouldn't believe how hard it is to get the proper costumes! Take shoes".

We took shoes for several minutes. Shoes for 150 people—try to get that many coupons! They can't buy the right footgear for many of the operas, when old ones wear out. Mr. W. was particularly aggrieved over the shoes he couldn't get for the boys' chorus in "Boris". I confess that I hadn't noticed the pedal extremities of the crowd. But I sympathize with that one of many problems faced by a big institution. And next time I'll ask my imp to watch feet instead of hands.

* * *

Puzzle solvers and musicians alike are going to have some fun in the near future trying to make out the general drift of the Russian anthem. From the radio photo which you have printed on pages 3 and 4 in this issue, quite a lot can be discovered. I noticed some of the curious-minded in your office with a magnifying glass, scanning the photograph before it had to be relinquished to the engravers, and afterwards trying to make do with the reproduction which appeared in the New York Times.

The music appears clearly enough, and it isn't hard to fix the ti-dum-dum-ti-dum of its verse nor the du-u-m, dum-ti dum-ti dum, dum-dum of its chorus. It is marked "Shiroko torjestasno", which means broadly, solemnly—broadly speaking. But don't attempt to sing those English words to the tune—you just can't make them fit.

"Co-ioz" (Saw-yuz) goes nicely with the first two notes, an eighth and a quarter, but try the English word "union" and see what happens. You can get a little farther on the chorus, if you don't mind giving too much stress to the last syllable of "Glory". But you'll soon bog down into too many English syllables and wrong stresses.

Suppose for the time being we just let it go with the Russian text, what we can make of it through the glass. Would you like to sample it? It sounds something like this (with profuse apologies in advance for any mistakes in orthography, and allowing for dim letters and the necessary loss of some sounds in the phonetic reproduction):

Sawyúz nerooshimi respoóbleek swaw-báwdnich
Splawtéela navékee Veléekaya Róos.
Da zdrávtsooyoot sawzdánni wáwlay
naráwdoff
Yedéeni mawgóochee Sawvétskee Saw-yúz!

Chorus

Slávsvya, Otéchestvo náshe swawbáwdnawye
Dróojbí naráwdoff nadéjni awpláwt!
Známya cawvétskawye, známya naráwdnawye,
Poóst ot pawbédi, k pawbédye ved-yáwt!

Whew! Did you make it? Watch the accents. You will have to remember these pointers: every letter is pronounced; the "i" indicated sounds something like our "i" in "pit"; their "i", our long "e", is shown "ee"; the "ch" is slightly guttural; the "j" is like "s" in "pleasure", and, most important, the single "e" is pronounced as if it

had a "y" in front of it. The "o" is shown as "aw". The "k" in the last line is joined to the next word. I can't hope to give you the soft "t" sound, and certain others, but this should suffice to get you through if you are ever called on to sing it.

Thus endeth the Russian lesson!

* * *

I seem to be running to verse this time, but "The Army Chair Corps Song" I could not resist, and when you read it, I am sure you'll share my glee in it. Printed in a camp newspaper at an Army Air Base, the song reflects the feelings

ting a cab at first try on 7th Avenue. The driver asked, "How long before that show is out?" My friend assured him he had at least a half hour to get back and pick up another fare.

"Catch anybody leaving before the last curtain of 'Carmen Jones'!" remarked the driver scathingly.

* * *

This is something new on the books against you—mixing up husbands and wives. I really am shocked. You captioned a picture in a recent issue "Mrs. Richard Crooks and John Charles Thomas".

SCHERZANDO SKETCHES No. 148

By George S. Hager



"At the 'forte,' eight bars after letter D, I want the brass to give me all it's got."

not only of Army office workers, but of millions of desk boys and girls who will cheer and groan in sympathy.

Off we go! Sing it to the tune of the "Army Air Corps Song":

Here we go, into the file case yonder,
Diving deep, into the drawer,
Here it is, buried away down under,
That goddamned stuff we've been searching for,
Off we go, into the CO's office,
Where we get one heluva roar,
We live in miles of paper files,
But nothing will stop the Army Chair Corps.

Chorus

Here's a toast to the host of those who slave,
With feet on desk so high.
To a friend we will send a message of
The trials of the swivel-chair guy.
We type and file, and tho we have no prop
We're either in a spin or else we blow our top.
A toast to the host of the men who coast—
—the Army Chair Corps.

Here we go, into the file case yonder,
Keep the margins level and true.
If you'd live to be a grey-haired wonder,
Keep your nose out of the glue.
Office men, guarding the Army's red tape,
We'll be there, followed by more.
With dictionary, we're stationary.
Nothing can move the Army Chair Corps!

* * *

A friend of mine left "The Tales of Hoffmann" before the last act and epilogue, and succeeded in get-

Look again! That's not Tenor Dick's wife having supper with the baritone, but John Charles's own. Better apologize. You can't blame that on a typographical error—or can you? (No, but we can apportion the blame between a press agent and our own case of "lapsus noodle". Apologies herewith.—Ed.)

* * *

Signs of the times at the opera: a smallish crowd pushed back stage after "The Magic Flute" and braved the cold winds from the 39th St. door on their way up the short flight of steps which leads to the men's dressing rooms. They also braved the guardian of the portal. It was between Christmas and New Year's, and the poor man wasn't very happy. He has to wait till the stragglers get out, as do a few other unsung heroes and heroines. That night he expressed himself.

"Mr. So-and-So isn't receiving. No visitors. And you—if you're going to see Mr. This-and-This. I don't want to sit around here all night, you know—got to go home some time!"

I regret to report that it was many minutes before the vigil was relaxed. The opera house is not all glamor, is it? asks your

Mephisto

ORCHESTRAS: Barlow Appears—Martinu and Hanson Works Given

Barlow Conducts Philharmonic-Symphony

New York Philharmonic-Symphony. Howard Barlow conducting. Assisting artist, Albert Spalding, violinist. Carnegie Hall, Dec. 19, afternoon:

"For the Fallen".....Bernard Herrmann
Violin Concerto.....Beethoven
Mr. Spalding
Variations on a theme of Haydn.....Brahms
"Paris".....Deliuss

Howard Barlow, who had been prevented by illness from conducting the Thursday and Friday concerts, was sufficiently recovered to conduct this Sunday afternoon concert. The program was the same as at the previous performances. Mr. Barlow introduced Mr. Herrmann, who conducted his own tribute "For the Fallen". Then the guest conductor took the baton, for the first time this season. Mr. Barlow provided a sympathetic accompaniment for Mr. Spalding and in the Delius nocturne built a climax of sonorous beauty that captured the rhapsodic spirit of the work. He was cordially welcomed by the audience, as was Mr. Spalding.

Philharmonic Christmas Concert

New York Philharmonic-Symphony. Howard Barlow and Deems Taylor conducting. Carnegie Hall, Dec. 23, evening:

"A Christmas Overture".....Deems Taylor
(First performance)
Symphony, No. 3.....Brahms
"A Christmas Festival Overture"
Nicolai Berezowsky
(First performance)
"Lieutenant Kije" Suite.....Prokofieff
(First time by the Society)
"Islamey" Fantasy.....Balakireff-Casella

A small audience and two new Christmas overtures on a program of more or less crazy-quilt pattern indicated the pressure of the joyous season on this Philharmonic session. The prevailing mood was of distinctly modified rapture. To consider first things first, let it be said that the "Christmas Overture" supplied by Mr. Berezowsky is better than the one carpentered by Mr. Taylor. At the risk of being unmannerly for looking this little gift horse in the mouth the present writer is unable to generate much enthusiasm, let alone excitement, over it.

The composer, it appears, wrote it in the space of a few weeks and finished it only on Dec. 10 last. He took for his principal idea the North Carolina folksong, "I wonder as I wander," which had deeply moved him when he heard Gladys Swarthout sing it. He gave this tune to English horn (and subsequently to other instruments), invested it with some typical Deems Taylor harmonies, figurations, passing notes, counterpoints and so forth, added a few subsidiary subjects and set it going, solemnly assuring the hearer that it is meant to diffuse a mood rather than to tell a story. Without question, it "wanders." And after some minutes of wandering it stops, having gotten nowhere. However, it is easy listening and inoffensive. Mr. Taylor conducted it and thereafter acknowledged the applause of the mild-mannered gathering.

Mr. Berezowsky's donation came off better and stirred up something like real enjoyment. At any rate, the composer had to stand up in his box and bow repeatedly to several points of the compass. His overture is, in point of fact, a kind of jolly rhapsody—not to say potpourri—with several Ukrainian folksongs and dances, largely delightful (and, incidentally, modal) in character, as thematic substance. What if the whole affair is more "décousue" than organic and in the main overwritten and overscored? It is good, healthy fun and it reminds



Deems Taylor



Robert Casadesus

one by turns of a gaudy Christmas card, a well-dressed Christmas tree, a page or two out of Rimsky-Korsakoff and a rollicking holiday blow-out generally. There are a few quiet moments to vary a little all these chimes, lusty sleighbells, whirling rattles and other assorted noise-makers. Probably Mr. Berezowsky never meant the piece to be more than what it is—bright and robustious entertainment.

Mr. Barlow made the most of it and had reasonable good luck, likewise, with the Prokofieff Suite and with Casella's transcription of Balakireff's oriental piano fantasy, which persists in sounding more brilliant and effective in its original medium. The Brahms symphony was another story. There were a few good spots in the third movement.

New York Hears Martinu's Second Symphony

New York Philharmonic-Symphony. Artur Rodzinski, conductor. Assisting Artist, Robert Casadesus, pianist. Carnegie Hall, Dec. 30, evening:

"March in Time of War".....Harris
(First Performance)
Symphony No. 2.....Martinu
(First Performance in New York)
Concerto for piano and orchestra in E Flat, No. 5, Op. 73 ("Emperor")
.....Beethoven
Mr. Casadesus
Rondo, "Till Eulenspiegel's Merry Pranks".....Strauss

The most striking quality of the Second Symphony of Bohuslav Martinu, which had its first New York performance at this concert, was one not usually associated with symphonies—charm. For the major impression of the work was made by its lucidity and grace. In this respect it was eminently French, though the themes and rhythms were definitely Czech in character. The sound of the entire first movement had a magical, cold glow, brought about by the skillful use of chromatic figures enriching the sonorities and bringing out the requisite timbres of the various instruments.

Had the thematic material of the slow movement been as searching and original as its treatment, this would have become the finest thing in the symphony. As it was, one could admire the composer's art while deploring his lack of inspiration. But in the succeeding movement the inventiveness of the opening returned in new guises. Little scraps of folk-like melody are chased about the orchestra, suddenly the symphony threatens to turn into a dance, and then veers off again. We have not had such wit from a composer in many a moon. This may not be the most memorable or the most characteristic music that Mr. Martinu has given us, but it is wholly delightful and should be played again soon.

Mr. Harris's "March in Time of War", one of the 17 works commissioned by the League of Composers to comment on some aspect of the war, was, like almost all of the others

heard thus far, a disappointment. It is said to be "written around" the American folk song "True Love, Don't Weep", but if so, the tune is so deeply embedded in the bustling rhythms and restless harmonies of the piece that one never discovers it. Truth to tell, this is music that we (and no doubt Mr. Harris) will be glad to forget.

Mr. Casadesus played Beethoven's "Emperor" Concerto in a style that deserves that frayed and much-abused adjective "classical". Every detail was part of a logical whole, the long, rhythmic line never faltered, and the rather severe emotional approach to the music was consistently maintained. Especially noteworthy was the titanic energy of the opening statement of the rondo. Of its kind, this was a memorable performance, and it was rewarded with a storm of applause. Mr. Rodzinski and the orchestra, however, were saving themselves for a magnificent interpretation of Strauss's "Till Eulenspiegel", the most impish, the most eerie and intoxicating that one remembers—a genuine re-creation.

At the Saturday evening performance, the Prelude to Act I of "Lohengrin" and the Prelude and Love Death from "Tristan" replaced the Beethoven Concerto on the program. On Sunday afternoon Mr. Casadesus again played the concerto; the Martinu symphony was omitted; and only the "Lohengrin" prelude was performed.

Schuster Plays with Philharmonic

New York Philharmonic-Symphony, Students Series. Howard Barlow, conducting. Soloist, Joseph Schuster, cellist. Carnegie Hall, Dec. 25, evening:

"A Christmas Overture".....Taylor
Concerto in A for Cello and Orchestra.....Schubert-Cassado
Mr. Schuster
"Christmas Festival Overture".....Berezowsky
Symphony No. 3, in F.....Brahms

Mr. Taylor's opening number was in his familiar, agreeable style. The Cassado arrangement of Schubert's Sonata for Arpeggione was well played by Mr. Schuster with clarity and excellent tone. It was very well received by the audience. Mr. Berezowsky's Overture was melodious and was played with the same élan as at its premiere several days before. The Brahms had a solid presentation.

At the New York Philharmonic-Symphony concert on the afternoon of Dec. 26 Joseph Schuster was the soloist in the Schubert-Cassado Cello Concerto in A. Nicolai Berezowsky's "Christmas Festival Overture", and Brahms's Third Symphony were repeated from earlier programs. Howard Barlow was again the conductor. The Schubert composition was arranged by Gaspar Cassado from a sonata written originally for the arpeggione, an instrument invented in 1823, which is described as combining characteristics of the cello and guitar. If neither very profound nor very characteristic, it is nonetheless lovely music, and Mr. Schuster played it with suave tone and technical authority, ably seconded by Mr. Barlow and the orchestra.

Young People's Concert

The second concert for young people was given on the morning of Dec. 18, Rudolph Ganz conducting, and Anthony Di Bonaventura, 13-year pianist as soloist. The choristers of the Cathedral of St John the Divine, Norman Coke-Jephcott, organist, also assisted. The program began with



Howard Barlow

Bach's chorale-prelude, "Jesu, Joy of Man's Desiring" which was followed by the Overture to "Hänsel und Gretel," and then Master Di Bonaventura played the first movement of Beethoven's First Piano Concerto. A group of Christmas songs was sung by the chorus and Deems Taylor conducted his "Marco Takes a Walk." The program closed with Berlioz's arrangement of the Rakoczy March from "The Damnation of Faust."

At the concert of the Students Series on the evening of Jan. 1, the Harris and Martinu numbers were repeated. The remainder of the program included the Prelude to "Lohengrin," the Prelude and "Liebestod" from "Tristan and Isolde" and Strauss's "Till Eulenspiegel."

The Wagner works were less interestingly played than they have been by Mr. Rodzinski, and the Strauss seemed to have less focus than usual. It was not a particularly inspired evening of orchestral playing.

Hanson Fourth Symphony Has Radio Premiere

NBC Symphony Leopold Stokowski conducting. Radio City, Jan. 2, afternoon:

Love Music from "Tristan and Isolde".....Wagner-Stokowski
Symphony No. 4.....Hanson
(First New York and First Radio Performance)

Howard Hanson's Fourth Symphony could scarcely have been played for the radio and studio audiences under better circumstances, for Mr. Stokowski devoted himself wholeheartedly to the spirit of the music and there was not a trace of affectation or showmanship in his conducting of it. Nor is the Fourth an easy nut to crack; of all Dr. Hanson's works it is the most compact, the most forceful and self-disciplined in matters of structure and style. It reveals, even at first hearing, a further progress away from the somewhat facile romanticism of the composer's earlier music. The love of richly-textured orchestration and the cumulative sonorities are there, but they are there less in their own right than as servants of a larger design.

The Fourth Symphony is dedicated to Dr. Hanson's father, who died recently, and the four movements are headed "Kyrie eleison", "Requiescat", "Dies irae" and "Lux aeterna". These titles are, however, indicative of the mood of the work rather than any direct liturgical connotation. Thus, the

(Continued on page 32)

Meet the Composer:

(3) BOHUSLAV MARTINU

By RONALD F. EYER

It is not everyone who can rummage about an old art and book store down a side street in New York City and come upon a picture of his birthplace. But Bohuslav Martinu did, and the little colored print of his hearth and home in war-torn Czechoslovakia now hangs on the wall in his Manhattan apartment. In nostalgic moments he can look in the windows that he used to look out of during the peaceful days of his childhood.

The picture is of a church, the old church in little Policka near Prague. It was in the steeple of that church that the 53-year-old Czech composer, now a refugee in this country, first saw the light of day and grew to young manhood. The Martinus—father and mother, three sons and a daughter—occupied a tiny apartment high in the tower so that father Martinu, custodian for the village, could be near the bells and the big clock and could keep a lookout for fires.

Bohuslav ventured far from that old steeple—first Prague, then Paris, then New York. But his heart remained there, and the fact of having grown up in that unique environment made impressions upon his character and personality which no amount of metropolitan sophistication could eradicate. The sheer number of steps that separated his abode from the town below influenced his life considerably because he seldom went down except to go to school. He spent most of his time with his family, and with music, in the steeple.

"Built Like a Farmer"

It is not surprising, therefore, that Martinu is today a retiring, almost shy, individual; that he is excessively modest about his musical achievements and that he lives very simply. He is built loosely and ruggedly, like a farmer. He speaks fair English in a soft, unhurried voice and with a peculiar French-Czech accent. He laughs easily and he appears ever anxious to be affable and friendly.



The Composer and His Wife, Charlotte

Now a Refugee in America, Bohemian Musician Sighs for Carefree Days in Pre-war Paris and Observes That, in This Country, "a Composer Must Have Money"

Since no one else in the family was musical, Bohuslav had his first music lessons from the village tailor. He was six years old then and his instrument was the violin. Later he also learned the organ. When he was eight he already was appearing in concerts, and at ten he had written his first composition, a string quartet. "Not a very good one," he admits, because he was not sufficiently familiar with the technical peculiarities of the instruments.

He had exhausted the erudition of the tailor by the time he was 16 so he went to Prague to study in the violin department of the Conservatory and get some professional pointers in composition from Josef Suk. From 1913 to 1923 he was a member of the Prague Philharmonic Orchestra. Those were gay, bohemian days of much living and little money.

Three Months to 17 Years

But the great days were to come, those fabulous days in Paris which were to grow from a three-month excursion for study at the expense of the Czech government into a stay of 17 years. Martinu fell in love with Paris, and not only with Paris but with France and with the French people. He is still enchanted and he looks forward hopefully to the time when he can take up where he left off that dreadful day in 1940 when half of Paris was in flight to the South and he set out upon the dark tortuous path leading to Lisbon and then to the United States.

Montmartre, Montparnasse, the Cafe du Dome, his "cabin" in a lovely little garden plot farther back from the river, the book-stalls along the quays of the Seine, these things were Paris to him—especially the book-stalls. A friend has estimated that, of his 17 years in Paris, at least one full year must have been spent browsing among the endless volumes on the book-stalls.

Then there were the leisure and the relaxation . . . a place at an outdoor table in the evening, a cup of coffee and nothing more to do than sit quietly, watch the passing scene and commune with his own thoughts. It is this serenity, this tempo larghetto, that Martinu misses most in New York. And he considers it important to his work.

Tempo Largo, Tempo Presto

"Sometimes," he recalls, "I would sit in the evening for several hours just looking at the people, sipping my coffee and taking my ease. I would think of my music and turn over in my mind a variety of musical ideas—accepting some, rejecting others. I could contemplate and digest my thoughts. And the next morning when I went to my work table, my ideas had matured; I was ready to go to work".

In New York there is too much hurry, too much nervous activity, too much urgency about everything we do, thinks Martinu. There is



"A Composer Should Compose," Insists Martinu, and He Spends Many Hours Every Day with His Scores

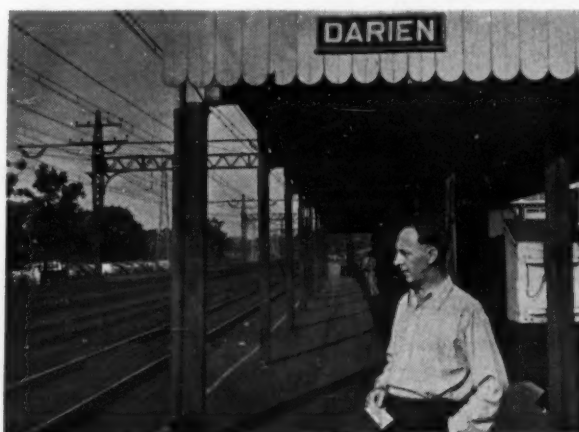
no place to go in New York just for relaxation. "Yes, the night club, the movies, the restaurant", he says, "but they are not the same; they are not for me". He composes in New York, of course, as he composes wherever he may be, but when he is finished he feels physically exhausted.

Some of his happiest days in America have been spent in rural surroundings—Vermont; Darien, Connecticut; Martha's Vineyard. He is deeply appreciative of American hospitality in these black days when his homeland and his beloved Paris lie crushed under the Nazi heel, and he speaks feelingly of the kind friends here who made his flight possible. Yet, when it is all over he will go back; probably not to Paris, however, despite his dreams, but Czechoslovakia. He is a Czechoslovakian composer and, his years in Paris notwithstanding, he feels his nationalism keenly. There will be much to do musically in Czechoslovakia after the war and Martinu undoubtedly is the man who will do it. He is the logical successor of Smetana and Dvorak.

A Matter of Money

Money is a commodity that Martinu has never had in large quantities. In the Paris days he could live without thinking too much about it. His wife, a French girl named Charlotte Quennehen, was and continues to be an able and economical manager. When the Elizabeth Sprague Coolidge prize came along in 1932, it was possible for Martinu to buy a small piano and get along for several years on the \$1,000 which the award carried with it, supplemented, of course, by sums brought in by his published works and other sporadic income.

The subject of money brings up another objection that Martinu has to America—a composer must have money in this country. "One week's expense here," he says, indicating with a sweep of his hand the small suite which he occupies on West 58th Street, "would keep me for many months in Europe". But, in the United States, he finds, the composer has only two choices: either he must teach or he must



In Connecticut of a Summer's Day

(Continued on page 14)

CONCERTS: Choral Events Are Holiday Highlights

Oratorio Society Sings 120th "Messiah"

Under a new conductor, Alfred Greenfield, the Oratorio Society of New York gave its 120th performance of Handel's "Messiah" at Carnegie Hall on the evening of Dec. 18. The soloists were Marjorie McClung, soprano; Mary Van Kirk, contralto; Donald Dame, tenor, and Reinald Werrenrath, baritone; while Hugh Porter presided at the organ and Harrison Potter, at the cembalo.

The singing of the chorus was marked in general by tonal vitality and a well-adjusted balance of the parts, albeit all of its numbers were not uniformly smooth. There were a good many richly sonorous effects and a commendable variety of dynamic gradations, and the choral body responded gratifyingly to the conductor's indications. At the same time, while the essential beauty of the music was generally well realized its exalted spirit was by no means consistently projected, with the result that a tangible mood was only spasmodically created. Among the best choral performances were those of "For Unto Us a Child Is Born" and "All We Like Sheep Have Gone Astray".

Of the soloists, Mr. Werrenrath was particularly in his element, singing all of his numbers, and particularly the recitative "Thus Saith the Lord" and the airs, "But Who May Abide?" and "Why Do the Nations So Furiously Rage?", with opulent and finely controlled tone and a reassuringly authentic sense of style. Mr. Dame's fresh and powerful tenor was heard to especially impressive advantage in "Every Valley Shall Be Exalted", while Miss McClung's high, pure soprano floated securely through "Rejoice Greatly" and Miss Van Kirk found an especially grateful vehicle for her warm contralto in "He Was Despised". As is usual, the second and third parts of the work were compressed by making certain omissions.

Peoples Chorus of New York

The People's Chorus of New York, Lorenzo Camilieri, conductor, gave its 16th annual Christmas concert in the Waldorf-Astoria on the afternoon of Dec. 19. The program included works by Bach, Palestrina, Nevin, Schindler and three pieces by Mr. Camilieri. The audience also joined in the singing of several works. Mr. Camilieri appeared as piano soloist, playing pieces by Mozart and Chopin and himself. Mrs. John Henry Hammond, according to custom, read several original poems.

Trapp Family in Second Concert

With the stage crowded by the overflow from the capacity audience in the auditorium, the Trapp Family, under the able direction of their musical monitor, Dr. Franz Wasner, gave a second unique and delectable Christmas concert at Town Hall on the afternoon of Dec. 19. A special seasonal feature was the cantata, "I Bid Thee Welcome, Bridegroom Sweet" by Vincent Luebeck (1654-1740), for women's voices, two tenor recorders and spinet, while in the carol section of the program the Baroness von Trapp's singing of the Tyrolean "Virgin's Lullaby" was once more an experience of memorably touching appeal.

The twelfth English carol, "The Friendly Beasts", and the old New England song, "The Farmer's Boy", both arranged by Dr. Wasner, were among the less familiar numbers of a program also containing Eccard's "Over the Mountain Mary Went", as



Jean Emery

arranged by Brahms, works by Vittoria, Lotti and Mozart, and a Sonata by Telemann for alto recorder and spinet. Inasmuch as extra numbers had been added before the intermission, the group of carols, sung around a table lighted by lanterns, with a Christmas tree at one end, brought the program to a definite close with the listed "Silent Night", after which the singers and their conductor took their lanterns and left the stage.

Don Cossack Chorus

The Don Cossack Chorus, Serge Jaroff, conductor, gave a concert in Carnegie Hall on the evening of Dec. 18, for the benefit of the war chests of the Ionic Masonic Lodge. The program opened with the liturgical funeral service arranged by Schvedoff and included works by Tchaikovsky, Lvovsky, Shostakovitch and others. There were also Folk songs and Folk dances on the latter part of the program.

Mount Holyoke Glee Club

The glee club of Mount Holyoke College, Ruth Douglass, conductor; Patricia Bray, accompanist, gave its Christmas concert in the Town Hall on the evening of Dec. 22, with John Kirkpatrick, pianist, as soloist.

The program began with a group of carols of various nations, all sung in English. These were followed by motets by Palestrina, Praetorius and Dering, sung in Latin, and modern works or setting of old music by Warlock, Fredell and Kodaly. The audience assisted in a closing group of carols, which included the "Adeste Fideles". Mr. Kirkpatrick played Beethoven's Sonata, Op. 110.

Martha Graham Presents "Deaths and Entrances"

"Deaths and Entrances", which Martha Graham and her company danced for a huge audience at the 46th Street Theater on the evening of Dec. 26th, marks the culmination of the dance-drama form which Miss Graham created in "Letter to the World". This new work, however, has no definite plot or time associations. It is a "legend of the heart's life" and it concerns three "doom-eager" sisters whose inner torments and memories make up the substance of the psychological plan. A simple object, such as a vase, a goblet or a shell, releases a



Alfred Greenfield, New Conductor of the Oratorio Society of New York

Left: On Stage for "Messiah". Chorus, Orchestra and Soloists for the Oratorio Society's 120th Performance of the Work

stream of associations which Miss Graham has portrayed with overwhelming power in movement the like of which has not been seen previously on a stage. Among the most striking passages are a dance of madness and a duel of two lovers.

The characters of "Deaths and Entrances" are the three sisters, superbly danced by Miss Graham, Jane Dudley and Sophie Maslow; three remembered children, portrayed by Ethel Butler, Nina Fonaroff and Pearl Lang; the dark beloved, danced by Erick Hawkins; the poetic beloved, danced by Merce Cunningham; and two cavaliers, danced by John Butler and Robert Horan. Though abstract and symbolic in style, the work is incredibly intense in its effect on the spectator, and the audience relieved itself in wild cheers at the conclusion of the first performance.

"Salem Shore", a ballad of a woman's longing for her beloved's return from the sea, a new solo, had a fine setting by Arch Lauterer, effective music by Paul Nordoff and an excellent costume by Edythe Gilfond who also provided the splendid costumes for the larger work. Hunter Johnson's score for "Deaths and Entrances" is one of the most searching and well-integrated yet created for a dancer. It is a major achievement in a very difficult medium. The evening closed with a delightful performance of "Punch and the Judy". Louis Horst was the able pianist and director of a small instrumental ensemble.

"Grosse Fuge" by Budapest Quartet

The feature of the concert given by the Budapest Quartet at the Town Hall, the afternoon of Jan. 2, in the Beethoven series of the New Friends of Music, was a performance of the B Flat Quartet, Op. 130, with the two finales the composer provided—that is to say, with both the subsequently written B Flat Allegro and the "Grosse Fuge" designed by Beethoven as the original conclusion. There is no need at present to invoke history. Everyone knows that Beethoven yielded to the importunities of his publisher when he appreciated that the public could not get the hang of the fugue and supplanted it with a new finale, which turned out to be the last music he was ever to write.

There are still people who are sorely troubled by the "Grosse Fuge" and for a century all sorts of expedients

to make it palatable have been tried without conclusive results. There is a superstition, based on innumerable bad performances, that the formidable movement refuses to sound well when played by a quartet. It is a pity that all of those who harbor this notion could not have heard the superlative execution of it by the Budapest artists—the greatest this reviewer has ever experienced—to discover how beautiful, euphonious and smooth this gigantic page can become.

In Europe the fugue has frequently been the only finale used and this practice is unquestionably correct. The present writer, pleased as he was to hear both finales, is yet graceless enough to regret that at the Town Hall concert, the order of them was not reversed. As it was, the B Flat finale was played as part of the quartet, then there followed a pause and, though the players did not leave the stage, latecomers were admitted and a brief intermission (with all the restlessness and disturbance this implies) was allowed to dissipate the mood before the fugue was attacked.

Now, the blithe allegro, charming as it is, is no organic part of the B Flat Quartet, while the "Grosse Fuge" most definitely is. On the one hand the bond is profoundly psychological, indeed out and out thematic. On the other, with the lighter finale the quartet inevitably forfeits its deeper unity and becomes something of a suite. One would have liked the fugue exactly in its intended place and sequence. And even if it had become an anticlimax, the later finale might better have been heard by itself.

However, with the gorgeous playing of the Budapest organization in mind, one scarcely has the heart to chide. The entire quartet was marvelously done and so was the third of the "Rasoumovsky" series, which terminated the substantial program.

Bach's "Musical Offering" Heard Again

Bach Circle of New York. Directed by Yella Pessl, harpsichordist. Participating Artists: John Wummer, Flute, Mitchell Miller, Oboe; Engelberth Brenner, English Horn; James Dickie, Bassoon; Robert Brennand, Double Bass; the Coolidge Quartet. Town Hall, Jan. 3, evening:

Quartet in E Flat...Karl Ditters von Dittersdorf Concerto a Cembalo Concertato, in D Minor, "Musical Offering"....Bach

Actually, Bach's "Musical Offering" suffices unto a concert. It is ample food for an evening, not because it is long or fatiguing (it is neither), but because it has about it something of the same nature of a "festival event" that distinguishes the "Art of Fugue", the Ninth Symphony, the C Sharp Minor Quartet, or the "Faust" Symphony, of Liszt—to cite only a few random examples of music that stands aloof from routine. However, the Ninth Symphony is rarely given (in this country, at least) without some sort of preface or curtain-raiser and so one can hardly expect anything different in the case of the "Musikalisches Opfer".

In any event the prefatory matter, this time, was well chosen and did not overweight the program. The Dittersdorf Quartet is pleasant, lightweight music of a minor master, which, in the last movement, contains at least one striking passage—an episode of Hungarian (or rather, gypsy) character, over an organ point, suggesting similar things encountered now and then in Haydn.

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Musical Mission to the Pacific

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War Department had been thinking along these lines for quite a spell. They got together, and the 6,000 mile pilgrimage was planned.

Hatfield had worked assiduously in the camps in the United States, singing under USO Camp Shows auspices dozen of times. He got the bug too; seemed the man for the job. So Lansing and Edwin teamed up and started off on their long trek.

How the Idea Worked

"With the men as well as for them" was the general idea. Sometimes, when they went by truck to a point of encampment, there would be only six or seven men about. By the time they had a movie screen set up for a film showing which was usually a part of their program, as many as 2,500 might be gathered. With a microphone installed, Hatfield and McArthur would start off on their own, usually with "When Irish Eyes Are Smiling", "Let Me Call You Sweetheart" and several others of the good old vintage that used to be in everybody's wine cellar.

Then the singer would step back from the mike and the conductor would indicate that everybody should join the party. The old squeeze-box would give out a song that contained at least two lines everybody would know. It's a good lusty sound when thousands of voices really go to it.

"My Wild Irish Rose", "Tipperary", "A Bicycle Built for Two", "I Want a Girl", "Working on the Railroad", "Love's Old Sweet Song" and "The Band Played On" were favorites. Even the tough top sergeants could be seen to sway back and forth while "Casey would waltz with the strawberry blonde".

"If people are exposed in an informal and subtle way to singing, mass participation is anything but hopeless", said McArthur. This was proved a hundred times over. "I counted about 60 songs that we all sang together without any word books or leaflets or previous preparation", he declared.

A New Song Catches On

The old timers went down best, but there was one newcomer which made a distinct hit. Hatfield introduced "In My Arms" to the Southwest Pacific and it spread like a forest fire, accumulating new verses in its train. One stanza runs: "You can keep your knittin' and your purlin', if I'm a-goin' to go to Berlin, give me a girl in my arms tonight". Berlin is a long



Left: McArthur and Hatfield with Col. William Jenna, Who Was Called "Hey You!" by a Feckless Officer. Above, the Colonel Shows That He is a Good Sport as He Gives Out with a Gay 'Nineties Song

way from the down-under islands, so some of the bright boys substituted this version: "I'll take my women fat or skinny if I'm a-goin' to go to Guinea, etc". Otherwise, the general impression is that most of the substitutions are not printable. Nor are the variations on a local ditty, appropriately entitled "Hardships".

Requests for solo numbers were as varied as the requesters, ranging from "The Lord's Prayer" and an aria from Verdi's "Simon Boccanegra" to "Boola Boola" and "Danny Boy". One officer asked for the last-named, saying that he heard it from his grandmother and always wondered how it ended.

GI Talent Discovered

To give the boys a consciousness of the talent within their ranks, pre-war musicians were often recruited for extemporaneous performance. A violinist would be discovered, and with him his precious violin, or a singer or pianist would be brought blushing before his fellows.

"It was remarkable what really excellent talent we got up there to perform", said McArthur. "Sometimes they put us to shame".

Ensign John De Horn was a case in point. Not to mention Chaplain Gehring. The famous veteran of Guadalcanal, about whose ministrations a movie is soon to be made by Spencer Tracy, approached McArthur one night and mentioned that De Horn was going out soon on a mission. "He sings 'I'll See You Again'

pretty well", said Chaplain Gehring. "Will you let him do it"?

With double pleasure they introduced the young ensign that night at a Navy Chapel concert. At the last moment, Chaplain Gehring couldn't resist the pull of music, and whispered: "Wait till I get my violin". He played the obbligate for the ensign's solo.

Another unsuspected gift was unearthed in odd circumstances. One night the team went out from camp to have dinner in the field. As they sat in their three-quarter ton weapon carrier truck, the rain began to stream down as it can only in the jungle. Raincoats for the visitors were rustled up and a Special Service officer promised to get them some dinner on the spot. Spying a figure all bundled up in a raincoat, no insignia showing, the officer yelled:

"Hey, you, get us some food!"

Under his raincoat "Hey, you" was wearing the eagles of a colonel. But he was a good sport, this Col. William Jenna. The breach of rank was forgiven and the Colonel himself contributed to the entertainment, proving that he was a hefty singer in his own right and accompanying himself in several gems out of the Gay 'Nineties repertoire.

"Barbershop" for the Higher-ups

Another rainy-day episode gave generals a chance to try out their vocal cords. At a forward base, Hatfield and McArthur were guests of the commanding general when another important general and his staff arrived. Formal introductions took place and there was an exchange of "Good Morning" and "Good Evening" for several days, but no more. Until it rained.

The musicians were invited into a movie being put on to pass the time. As the lights went up, McArthur took his courage and squeeze-box into his hands and asked if anyone wanted a little music. The "little night music" grew into two hours of continuous singing, and generals, staff and entertainers parted as brothers.

"We really felt adopted," said McArthur.

That feeling of close kinship with men and officers existed from their first encounter with General MacArthur, and subsequent days in which they were received with open hearts and hands by rank, and rank and file. They spent a week in company with Lieutenant General Robert L. Eichelberger, and his chief-of-staff, in Australia. The former was an acquaintance of McArthur's earlier days in

Australia when he accompanied Kirsten Flagstad and conducted Australian orchestras.

From remembrances of those days, he was invited to conduct three symphony concerts in large cities in Australia on their return from the islands, and these came off spectacularly well. The third had an all-service audience of American and Australian troops, and for a hall seating 3,000, there were 12,000 applications for tickets. They could have given that concert four times.

On each program Hatfield was soloist and McArthur introduced an American work. Scores had to be flown out to reach him in time, and the Australian audiences heard Robert Ward's Symphony No. 1, Robert Sanders's Symphony in G and Deems Taylor's "Marco Takes a Walk". Hatfield sang Wotan's "Abschied", "Bois Epais", "The Two Grenadiers", and for the service men's concert, "Old Man River" and "Through the Years" among others. It was strange to perform in a concert hall before civilian audiences once again. The normality of formality had deserted them.

A General's Son and "Peter"

General MacArthur's four-year-old son will not forget them for a long time. They spent an afternoon making music with him, and Hatfield sent him a record of "Peter and the Wolf". Later, the General told the baritone: "That record has been going ever since. I can conduct it by myself by now". The boy went to one of the symphony concerts and ran right up onto the stage and demanded to be shown all the instruments which represent the various characters in "Peter".

The two men were guests of the governor of New South Wales, Lord Wakehurst and Lady Wakehurst at Government House in Sydney for a luncheon near the close of their trip, when McArthur told their story and Hatfield sang. They were asked specially to visit Australian hospitals in the forward area, so that their mission reached the Aussies as well as our own boys.

This experience in hospitals was, they tell us, plenty, plenty rugged, and brought them the most poignant moments of the pilgrimage. "Just to sing one song for one wounded boy would make the whole trip worth while", said Hatfield. He sang hundreds, and McArthur played hundreds, and they will never forget it. Never forget the

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Chaplain Gehring of Guadalcanal Fame Plays a Violin Obligate for Ensign John De Horn's Singing at a Navy Chapel Contest

OPERA AT THE METROPOLITAN

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that no opera in the Metropolitan's current repertoire is riper for restudy and remounting than this timeless farce. Illuminating experiments along the lines of refurbishment and modernization have been conducted elsewhere in this country with results which the Metropolitan might investigate with profit. A lighter touch, more whimsy and more imagination definitely are indicated. At present the work suffers from some of the more malodorous Italian-American traditions.

Moreover, a production in English is long over-due. Not that Sterbini's book contains deathless poesy nor that it is so classically witty as to make translation urgent, but, with its preponderance of quasi-conversational recitative and its numerous patter-songs, it is a talky opera and it makes about as much sense in Italian, for American audiences, as Gilbert and Sullivan would in Chinese. Yes, "The Barber" clearly is in need of a shave and a haircut. E.

Christina Carroll Makes Debut in 'Bohème'

Puccini's Bohemians once more cavorted on the evening of Dec. 20, with one new merry-maker in their midst and several replacements from the previous performance. The newcomer was Christina Carroll, Rumanian-American soprano, who was an air audition winner. As Musetta she gave the impression of an immense self-confidence and stage presence which augur well for future appearances. Her voice is larger than many who have assumed the part of the coquette, and although it had a sharp edge in her first scenes and the Waltz Song, some velvety quality was apparent later and may be even more evident in a role than calls for less flouncing about, physically and vocally. Licia Albanese was the Mimi, and Charles Kullman the Rodolfo. Both were in good voice and completely captivated the large audience. John Brownlee, Ezio Pinza, George Cehanovsky and Salvatore Baccaloni, all familiar from other seasons in their roles, completed the list of principals. Cesare Sodero conducted with warmth, spirit and authority. Q.

Melton Sings First Edgardo in 'Lucia'

The third presentation of "Lucia di Lammermoor" on the evening of Dec. 22 was distinguished by James Melton's first assumption of the role of Edgardo at the Metropolitan. As with everything he does, Mr. Melton approached the part seriously and played it with much sincerity. Vocally, too, he fulfilled the demands of the gloomy young Scotsman. The cast, otherwise, was a familiar one. Lily Pons repeated her traditional triumph as Lucia; Leonard Warren was Lord Ashton, and the others were Thelma Voitka, John Garriss and John Dudley. Cesare Sodero conducted. R.

"Carmen", Dec. 23

At the season's second performance of "Carmen" at the Metropolitan Opera on the evening of Dec. 23, Martial Singher was heard for the first time as Escamillo, Christina Carroll replaced Nadine Connor at short notice, as Micaela, and Jacques Gerard made his first appearance of the season as Don Jose. Sir Thomas Beecham again conducted and Lily Djanel was again heard in the title role. Truth to tell, it was a lifeless performance, though several of the singers, notably Miss Djanel, did their best to relieve



Christina Carroll as Musetta, the Role of Her Debut

the gloom of the evening's proceedings. Mr. Singher sang with flawless diction and finish of style, but obviously the role of the toreador is not one of his best. Miss Carroll revealed marked vocal promise, nervousness no doubt accounting for a lack of color in her performance. Dramatically, the character simply did not exist, but that, too, can be discounted under the circumstances. She won the hearty acclaim of the audience. Mr. Gerard's Don Jose was vocally respectable. At no time did the glow and charm of Bizet's score really come to life, but Sir Thomas wrought some fine details with the orchestra. The ballet was its usual self, which is to say very bad. S.

"Mignon", Dec. 25

Except for the highly spirited conducting of Sir Thomas Beecham, the excellent singing of the chorus and the fine playing of the orchestra, the second performance of "Mignon" given at the matinee on Christmas Day, was a routine one, unenlightened by any outstanding individual performance, if one excepts Mr. Cordon's really fine Lothario. Risé Stevens again appeared in the title-role, James Melton as Wilhelm Meister, Patrice Munsel as Philine. Alessio Di Paolis substituted as Laerte for Donald Dame, who had been stricken with appendicitis the previous day. John Gurney was a good Jarno and Lucille Browning an interesting if somewhat busy Frederic. H.

"Rigoletto", Dec. 27

The third performance of "Rigoletto" was received with cheers and prolonged applause by a very large audience on the evening of Dec. 27. Lily Pons was again the Gilda, with Leonard Warren as Rigoletto and Jan Peerce as the Duke. Virgilio Lazzari was Sparafucile, and Anna Kaskas was Maddalena. Others were Thelma Altman, Maxine Stellman, Edith Herlick, George Cehanovsky, Osie Hawkins, John Dudley and Walter Cassel. Cesare Sodero conducted. R.

"Hoffmann" Benefit, Dec. 30

Offenbach's "Les Contes d'Hoffmann" had its second presentation of the season on the afternoon of Dec. 30, for the benefit of the Near East Colleges. With the exception of the substitution of Eleanor Steber for Jarmila Novotna in the role of Antonia, the remainder of the cast was the same as the season's premiere. It included Patrice Munsell, Lily Djanel, Raoul Jobin, Ezio Pinza, Martial Singher, Nina Youskievitch, Hertha Glaz, Mack Harrell, Lodo-

vico Oliviero, Alessio di Paolis, John Gurney, Nicola Moscona, Margaret Harshaw. Sir Thomas Beecham conducted. D.

"Magic Flute", Dec. 30

Three singers were replacements in the cast of Mozart's opera in its second performance, James Melton singing Tamino, John Brownlee as Papageno and Nicola Moscona as Sarastro, under Bruno Walter's direction. Mr. Melton's keynote was musicality, Mr. Brownlee's humor and Mr. Moscon's solemnity. Other principals were Jarmila Novotna as Pa-

mina, Josephine Antoine as the Queen of the Night and Norman Cordon as the High Priest. Q.

"Boris", Jan. 1

Mussorgsky's opera was repeated with no changes in cast except for Lodovico Oliviero, who replaced John Dudley as Missail. Ezio Pinza once more gave his dignified and moving portrayal of the Tsar. Other principals were Mmes. Thorborg, Altman, Farrell, Kaskas and Doe and Messrs. Tokatyan, De Paolis, Harrell, Moscona, Warren, Baccaloni and Garriss. George Szell conducted a unified and vital performance. Q.

Meet the Composer—Martinu

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seek his fortune in Hollywood. Martinu has no desire to do either, although he did hold classes in composition for a time at Serge Koussevitzky's Berkshire Music Center. A composer, in his opinion, should compose; and he should live in circumstances which will permit him to do just that to the exclusion of everything else. So far he has been successful in maintaining himself according to that plan and he works every day at his desk in a large bay window overlooking 58th Street with a good view of the big fountain in front of the Hotel Plaza.

Like most composers, Martinu has few interests outside his work. However (again like most composers) he does a lot of reading and his interest runs largely to scientific works especially those dealing with physics and related subjects. In learning to read English, for some unaccountable reason he chose to cut his teeth on a translation of Spengler. He is proud of the fact that he can now read almost everything without the aid of a dictionary.

A Laboratory Interest

His interest in physics is more than academic. At present he is working with a scientist friend on a method of electrical recording in which the composer can translate his thoughts directly into sound without having to pass through the intermediary of the written score. As nearly as he can describe it, the system resembles somewhat the photo-electric sound-track of the motion picture film.

He likes to fish and he has learned to swim a little since he came to this country. He enjoys walking best of all and he frequently walks from his apartment to Times Square and back, a matter of about three miles both ways. He also takes regular turns in Central Park. Walking, in fact, is part of the process of musical creation for him. He thinks best when he is in motion.

He has a deep interest in the theater and was a regular attendant in Paris. Here, however, his limited knowledge of spoken English makes the Broadway productions difficult for him to comprehend fully and he doesn't go to them often. For the same reason, perhaps, he is not a movie fan. And, although he has experimented widely with operatic construction himself, and is

greatly interested in the progress of opera as an art form, he is not a devotee of the standard repertoire.

As a composer, he is largely self-taught, despite Suk's tutelage and his long association with Albert Roussel in Paris. He had great admiration for Debussy and for such "new men" as Stravinsky in the Paris days. But many of the so-called "modernist" composers, he felt, were on the wrong track. Too many of them were, and still are, occupied with manner rather than matter in their compositions. There was too much seeking after originality and novelty in the mode of expression at the expense of true musical feeling. There also was too much that was abstruse and uncommunicative in their music.

The composer never need be consciously elaborate or sophisticated in his writing, thinks Martinu. Speak honestly and simply to people in music, he believes, and they will understand you, and do not be worried if your *modus operandi* does seem sufficiently grandiose and complicated. Sheer technique and the ability to manipulate musical materials in new and intricate ways do not of themselves guarantee that music will be acceptable to the listener nor that it will even be understood by him. Write from the heart, let feeling be the key and you never will go begging for a sympathetic, comprehending public.

Toscanini Stars in OWI Propaganda Film

Arturo Toscanini who, several years ago, refused an offer of \$250,000 from Hollywood recently gave his services for a film to be used as allied propaganda. The half-hour picture, which was made in the NBC studios and at the conductor's home in Riverdale, N. Y., is based upon Verdi's "Hymn of the Nations," composed for the London Exposition of 1862.

The 76-year-old conductor has no speaking part, his role being confined to conducting the NBC Symphony. The Westminster Choir also takes part, and the solo passages are sung by Jan Peerce, tenor of the Metropolitan.

As a prelude, Mr. Toscanini conducts the overture to Verdi's "The Force of Destiny." The film, which took about a month for production, was completed on Jan. 5.

No showing has as yet been scheduled for this country but it will be distributed in foreign lands during the next few weeks by the motion picture bureau of the overseas division of the OWI.

Bellini's "Norma" Lives On

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eral rather than of "Norma" in particular, complained that "more trite and faded themes and phrases than many of his (among them some of the best loved by singers) can hardly be imagined. . . . Yet, as counterbalance, Bellini wrote so as to draw out and display the expressive power of the singer, enabling him by its aid to illustrate the situation, feebly though that be sketched in his music. . . . In point of science, from first to last, Bellini was little more than an amateur, promising an artist. His power of construction was a mere nothing. . . . His treatment of the orchestra was violently noisy or else uselessly feeble. . . . If Bellini's genius was not versatile in its means of expression, if it had not gathered all the appliances by which science fertilizes nature, it beyond doubt included appreciation of truth, no less than instinct for beauty."

Actually, this is not altogether as bad as it seems. It is perfectly true that Bellini's "science" was elementary; that his treatment of the orchestra was noisy or else uselessly feeble—sometimes! One is less certain (especially when listening to that moving and magnificent finale of the last act) that the composer's "power of construction" was "a mere nothing", though undoubtedly his genius was not "versatile in means of expression". But Chorley spoke perhaps more truly than he realized when he praised Bellini's "instinct for beauty" and commended him for writing music designed to "draw out and display the expressive power of the singer."

Wagner Revered "Norma"

A much vaster intelligence than Chorley commended Bellini and placed his genius in proper perspective by emphasizing precisely that sense of beauty and that expressive capacity of pure song which the English critic but casually noted. That penetrating mind was Richard Wagner, who almost from the first perceived the real greatness of Bellini and particularly of "Norma". The weakness of Bellini and his fellow Italians—the thin and noisy orchestra, the primitive harmonies, the recurrent clichés and little formulas eternally repeated, Wagner cheerfully allowed. "Let them have their cadenzas and their whole bag of tricks," was in substance his attitude. "That is all they have in the way of workmanship". In compensation, the priceless gift which the creator of "Tristan" felt in the Italian was "the nobility of pure song". And he wrote in 1834 in Laube's "Zeitung für die Elegante Welt": "I shall never forget the impression lately made on me by a Bellini opera after I had become heartily tired of the ceaselessly allegorizing German orchestral bustle and at last a simple, noble song came forth once more". Again and again he praises this type of melody, "better suited to the spreading of the warm glow of life" than are the "fumes of pedantry and the learned contortions of the average German composer".

And it was "Norma" especially which Wagner valued, irrespective of the mutations his ideas and theories underwent. He imitated it frankly in his own "Liebesverbot". He was creatively inspired by it when he wrote "Tristan" (mark the grandiose concluding ensemble and then reflect how similarly Isolde's "Liebestod" builds up to its transcendent climax!) He selected it for his own benefit performance in his early days at Riga. He conducted it with devotion in Zurich, in 1850, though the Swiss public considered the opera "dated" and

stayed away. We have Lilli Lehmann's word for it that, in his last days, he was even planning a revision of it. Such a revision might have taken a place by the side of his "Iphigenia in Aulis." We cannot, of course, tell for certain if Wagner would have altered in any of its details Felice Romani's drama of the erring Druidess, wedded despite her priestly vows to her country's enemy, the Roman warrior, Pollione, who, turning seducer, transfers his love to the young priestess, Adalgisa, and at last sacrificially expiates his fault on the funeral pyre with Norma, self-proclaimed though penitent transgressor. It seems as if its semi-mythical character and "purely human" emotional content must have come near Wagner's specifications for a good operatic subject.

Conceivable he might have modified Bellini's score or added to it in Bellini's melodic manner. For this manner was strongly rooted in Wagner. It even influenced him to write in his Riga days a bass aria with chorus, "Norma il predesse", to insert in the part of Oroveso. Soon afterwards, in his "starvation days" in Paris, he besought the great Lablache to sing it, but the bass explained that there could be no question of such an interpolation in a work grown so familiar.

Chopin Indebted to Bellini

Chopin was another master who, for all his melodic fecundity, owed a heavy debt to Bellini, to whom he had subtle artistic and spiritual affinities. If Chopin had not written another page than the "Concert Allegro," Op. 46, his obligations to his Sicilian contemporary would have been as open as the firmament. In "Norma" there are things which almost suggest Chopin viewed through the wrong end of the opera glass. If that sorrowful D Minor cello melody heard in the opening of the second act (the third act, as the Metropolitan divides the opera) and then in Norma's "Teneri figli" is not parent to Chopin's C Sharp Minor Study, what is it? Spiritual aristocrat though he was, Bellini lacked Chopin's abhorrence of the commonplace—otherwise he might never have had the courage to write some of Pollione's rattle-trap music. Yet lyrically they were cousins under the skin.

Florimo, librarian of the Naples Conservatory, used to tell how Bellini would shut himself up for hours on end in the library to study the works of the great masters, particularly of Beethoven. That the profounder aspects of Beethoven were waters too deep for him to navigate in comfort is certain. But "Norma" is evidence that this study was not fruitless. That "Maggiore" of about 30 bars which serves as a coda to the clattering overture is Beethoven beyond dispute. And it is by no means excessive to say that, without the first movement of the "Moonlight" Sonata, the chorus of priests "Non parti," would never have been written.

Beauty of the "Casta Diva" Air

Of course, the most celebrated number in "Norma" is the "Casta Diva" air in the first scene. The grace, the span, the loveliness of its sinuous phrases evoke nothing quite so much as Raphael in his most lyrical moments—or the Tuscan countryside surveyed from the hill of Fiesole. A pity that the song is so cruelly exacting! If "Norma" were better known and more frequently performed there would undoubtedly be regrets that Bellini, like Verdi with the "Celeste Aida," had placed the mighty obstacle so early

in the opera. What cultivated tastes probably lament a good deal more is that the composer should have followed this chastely sensuous apostrophe to the moon with the tawdry allegro, "Ah! bello, a me ritorna." Yet this proximity is almost a symbol of the entire "Norma" score, where beauty and paltriness are so poignantly interwoven.

The Great Recitatives

A person listening to a slipshod performance of the opera will probably dismiss the recitatives as a weariness to the flesh. Yet delivered with a carefully schooled knowledge of the treatment of classic recitative these pages of declamation become as grandly sculptured as those of Gluck. They are almost the first passages in the opera to forfeit their majesty in a performance which lacks style. Of course, the great cadenzas, either solo or multiple, are chapters by themselves. They are not meant for purposes of display, any more than the cadenzas in Chopin's piano music. We have as good as no singers today who can deliver them for what they were really intended to be—expressive utterances. It is our misfortune rather than our fault that we are unable to grasp the emotional meaning of melodic excrescences as earlier generations did. For this we have no more right to chide Bellini than to reproach the Mozart who gave us the Queen of the Night.

On the other hand not everyone will find it easy to allow the criticism so often levelled at Bellini in an earlier day for this profusion of turns, appoggiaturas and related features of ornament and variation. To some of us it seems as if the elimination of arabesques large and small would stultify this music quite as much as a sophistication of its harmonies. As well "improve" a Bernini edifice by removing its adornments. And if ever Bellini knew better than his critics the kind of accompaniments (thin, if you will) which are the proper and inevitable ones for the melodies they support it, was in that wonderfully affecting duet of Norma and Adalgisa, with its dreamy mood and elegiac coloring, "Sola, furtiva al tempio," poised above a fabric of delicate arpeggios. This page represents to the present writer the loveliest flower of Bellini's lyrical fancy.

The Original Norma

A word about the first Norma of them, all the fabulous Giuditta Pasta. It must not be thought that these old masters of opera wrote some of the heart-breaking passages they did just for the malicious pleasure of making things difficult for posterity. They wrote them because they composed with certain definite artists in mind. We are told that, for her part, Pasta admired Bellini's genius to such a degree that "she was continually persecuted by the idea her talents were inadequate to do justice to his sublime conceptions." Ottavio Tuby states that she had a phenomenal voice of a three octave range, which went from the chest register of a contralto to the head tones of a light soprano. "A surpassing singer of rare dramatic energy, to which had to be added a stature and a beauty of Grecian purity". Chorley, on the other hand, declares that she had to labor cruelly to achieve the eminence she came to occupy. "Her voice," he writes, "was originally limited, husky and weak, without charm, without flexibility, a mediocre mezzo-soprano. Though her countenance spoke, the features were cast in that coarse mould which is common in Italy. She walked heavily, almost unequally. No candidate for musical sovereignty ever presented herself with what must have seemed



Lilli Lehmann, a Celebrated Norma of Other Days

a more slender and imperfect list of credentials and by these, accordingly, she was rated at the outset of her career." Greatness, once achieved, remained with her to the end of her life. In her decline she was heard by Pauline Viardot who, moved to tears, by the heart-shaking spectacle, turned to her companion with the words: "It is like the 'Last Supper' of Da Vinci in Milan—a wreck of a picture but the picture is the greatest in the world!"

We have no Pasta walking the earth today—nor a Grisi, a Lind, a Lehmann to reanimate "Norma" for us. The Metropolitan has awakened the opera for better or worse. One can only hope that music lovers, unfettered by prejudice or vain superstition and making due allowances for the working of time and changeable custom, will open their hearts to the heritage of beauty Bellini bequeathed them.

Los Angeles Hears New Barber Work

Hancock Trio in Regular Concerts—Reinhardt Memorial Event

LOS ANGELES.—The College of Music at the University of Southern California is being rejuvenated through the interest and aid given by Capt. Allan Hancock, capitalist, who also plays the 'cello. The Hancock Foundation is presenting chamber music at intervals in the small Hancock Hall.

The Hancock Trio, consisting of John Crown, pianist; Anton Maaskoff, violinist, and Stephen De'ak, cellist, played trios by Beethoven, and Dvorak, and a Sonata for cello and piano by Samuel Barber on Dec. 8.

The Southern California Metropolitan Opera Guild staged a symposium on "Opera in English" Dec. 18 in the Chamber of Commerce, with Mrs. Walter K. Tuller presiding. Cedric Hart, regional director, planned the program which included many prominent singers and conductors with the singing of arias in English by John Raitt and Virginia Card of the Pasadena American Opera Theatre.

A memorial program for Max Reinhardt in the Ebell Theater was arranged by Mrs. William Dieterle and Erich Korngold Dec. 15. Music by Mahler, Korngold and Mozart that Reinhardt had loved was performed by Belva Kibler, Mr. Korngold and Joseph Szigeti, violinist. Speakers included Thomas Mann, Edward G. Robinson and Olivia de Havilland.

I. M. J.

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A Post-War Plan For American Conductors

THE recurrent question of more and better opportunities for young American conductors is largely academic at present because a large proportion of the youth potential is now in the armed forces. However, an interesting and important issue regarding post-war re-establishment and re-orientation of young American conductors now in the services was raised by Leon Barzin in a talk at a recent concert by the National Orchestral Association of which he is musical director.

"Most of the instrumental musicians now in service will not find it too difficult to return to normal pursuits," said Mr. Barzin. But what about the young conductor? "When the conductor entered the armed forces, he left everything behind him. His threads of normal pursuit were broken. To the conductor, personal contact is the all-important thing. 'Out of sight, out of mind' applies particularly to the orchestral conductor."

And then Mr. Barzin went on to recall a plan he says he submitted to symphony orchestras in this country as much as ten years ago which he thought would solve the American conductor problem then and which he thinks would be just as feasible in the post-war readjustment period. The plan was, and is, for every major symphony orchestra in this country to engage a young American to serve as assistant conductor. He points out that a novitiate is as important to the development of a conductor as an internship is to a doctor or an apprenticeship to a worker in the crafts and sciences.

WE are in thorough agreement with this point of view and we consider the plan an excellent one, not only for the young men returning from the war, but all others. Does the musical public complain that young na-

tive conductors are too inexperienced and too little rehearsed in the repertoire to give acceptable performances? Then give them an opportunity to become experienced and let them learn the repertoire where it should be learned—on the podium with a baton in their hands and an orchestra before them.

Despite the exemplary instruction provided by many of our schools of music, the fact remains that no amount of academic training in orchestral conducting can take the place of a practical, working apprenticeship with a professional orchestra. Few conductors will deny that, by and large, they have learned more from their orchestras than their orchestras ever learned from them. It is the working contact with a living ensemble of musicians sophisticated in the routine and the traditions of symphonic performance and in the innumerable "tricks of the trade" that produces an intelligent, seasoned and thoroughly professional conductor. Without it, he will remain forever an amateur—gifted, perhaps, but still a mere dilettante compared to any musician reared in the rehearsal hall.

Yes, Mr. Barzin knows whereof he speaks. We hope he has been heard by the people in whose hands rests the fate of our young wielders of the baton.

Radio Orchestra Boosts Native Composer

A SUBSTANTIAL contribution to the welfare of American music is being made in the NBC Symphony broadcasts under Leopold Stokowski in the General Motors Symphony of the Air series. Mr. Stokowski has taken the pains to obtain new scores from leading American composers and to devote a large portion of his programs to music unfamiliar to the public. Two symphonies and several works in smaller forms already have had their premieres on the air.

In bringing new American music to the attention of radio listeners, who form the largest and perhaps the most progressive music public that we have, Mr. Stokowski is giving it the best possible start in life. All too often, a composition of real importance by a contemporary is given a "duty performance" by one of our large orchestras and then quietly shelved forever. Except for those who happened to be present at that particular concert the music remains unknown. But when a work is broadcast, it is heard throughout the nation by thousands of listeners. If they like it, they will ask for it again from their local orchestras, and the composer will have a chance to be heard.

Furthermore, it is highly important that the first performance of a new work should be good, and in accord with the intentions of the composer. Here again, Mr. Stokowski and the orchestra have given of their best. The former has consulted the composers with a courtesy and consideration which are not always the practice of conductors so celebrated, in dealing with the work of less glamorized musicians. It is as gratifying as it is unusual to see one of the most popular mediums of entertainment put to the service of contemporary art.

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Personalities



Fred Hendrickson

It May Not Be Harmony, But at Least It's Good Fellowship. Kurt Baum, Metropolitan Tenor (Right), Makes a Little Merriment with Eddie Cantor on the RKO-Radio Studio Set During the Filming of "Show Business"

Soldiers of Fort Hancock, N. J., nominated Marjorie Lawrence their "Chin-Up" Girl and bestowed the honor on the soprano on Dec. 18, a year less a week since she returned to the Metropolitan Opera after recovering from infantile paralysis. . . . Another honor for Marian Anderson—the Order of African Redemption, highest award of the Republic of Liberia, conferred on the contralto in December by Walter Walker, Consul General, on behalf of Edwin Barclay, president of the Republic, in Washington.

After Sigma Alpha Iota sent a Certificate of Merit to Dame Myra Hess, "for her courageous efforts in the field of music" and her contribution to the war effort, the national president, Kathleen Davison, received a cable from the pianist saying she was "deeply touched." . . . Another cable from England from Harriet Cohen, pianist, to Concertmanager Ray Halman, wishing all her friends here Happy New Year. . . . Stell Andersen received the Silver Wings customarily bestowed on Norwegian airmen from Lt. Col. Ole Reistad, Commander of Camp Little Norway in Toronto. She turned over \$2,600, proceeds of a piano recital, to the Royal Norwegian Air Force Centers in Canada.

Two more new citizens—Irene Jessner, who got her papers on Dec. 13 and now likes the number, and Frederick Lechner, baritone—both of the Metropolitan, Miss Jessner since 1936, Mr. Lechner a recent acquisition. . . . Anatole Kitain has changed his last name to Karinoff, to avoid confusion with his brother, Robert. Anatole is a pianist, Robert a violinist.

Enric Madriguera, composer and orchestra leader, has been appointed "Musical Ambassador of the Americas" by the Music of the America's Committee in cooperation with the Pan American Union—the first of an expected series of annual awards to Western Hemisphere musicians. Dr. Leo Rowe, director of the Union, made the presentation, a scroll signed by the Ambassadors of the 20 Southern Republics. . . . Cecilia Schultz, Seattle impresario, the subject of a feature article in the *World-Telegram* recently, written by the former Seattleite Virginia Rowe—Mrs. Schulz is the only woman manager who leases her own theatre.

Simon Barere tuned in accidentally to a recent overseas radio program. He hadn't heard from his son, a soldier stationed in North Africa, and lo! it was the son playing the piano. Barere phoned NBC to thank them and NBC arranged a return broadcast, in which papa pianist played to son on Jan. 2. Proving that even corporations have a heart.

Naumburg Group Announces Contest

**Auditions to Be Held for
Talented Instrumentalists and
Vocalists**

The Walter W. Naumburg Musical Foundation is holding its 20th annual series of auditions for pianists, violinists, cellists, and singers who are ready for professional careers, but who have not already had a New York recital reviewed by critics. Any candidate under the age of 10, having had a New York recital, even though press notices were received, shall not be excluded. Those artists who reveal outstanding talent in the auditions will be awarded New York debut recitals during the season 1944-45. All expenses directly connected with the recitals will be paid by the Foundation.

Candidates must not be under 16 or over 30 years of age, but application may be filed if birthday does not precede Feb. 28, 1914. They must be recommended in writing by a teacher, music school or musician of acknowledged standing.

The preliminary auditions will be conducted during March, 1944. Coöperating in these preliminary auditions is an advisory committee composed of Ernest Hutcheson, chairman; Francis Rogers, Willem Willeke and Mrs. Anna C. Molyneux.

The final auditions will take place April 10 and 11, and the judges will be: Wallace Goodrich, Chairman; Emilio de Gogorza, voice; Robert Casadesu, piano; Zino Francescatti, violin; and another judge to be announced later.

Pianists should include at least one prelude and fugue from the "Well-Tempered Clavier" of Bach, and one composition in large form, either a sonata or a suitable equivalent. A purely lyrical piece, such as a nocturne of Chopin, should also be included. Violinists and cellists should include two contrasting movements of any suite or sonata by Bach for the instrument alone and a concerto, modern or classic. Singers should include a classic aria (Bach, Handel, Mozart or Gluck) in sustained cantilena style.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 130 West 56th Street, New York-19. All applications must be filed not later than Feb. 29, 1944. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

League of Composers Plans Modern Series

To meet the demand for contemporary chamber music in New York City, the League of Composers will devote most of its programs this season to works in this field. A new chamber opera, two chamber music concerts at the Times Hall, and one at the New York Public Library will be offered to the League's audience. The broadcasts of short works commissioned by the League for Dr. Rodzinski and the Philharmonic Orchestra over C. B. S. will continue throughout the season.

For its New York audience at Times Hall, the League plans on the evenings of Jan. 30 and Mar. 19 two contemporary programs of rehearsals of recognized works in contemporary chamber music and premieres of music by established and younger men. At the New York Public Library the afternoon of Feb. 13 the program will be devoted to modern vocal and piano works. Eernard Wagenaar's chamber opera "Pieces of Eight", libretto by Edward Eager, will be presented by the Columbia Theater Associates, and the Columbia Department of Music and will be given for the League in a preview on the evening of May 2. A

What They Read Twenty Years Ago

MUSICAL AMERICA for January, 1924



Time Again for the Laugh of the Century. The Famous Face Made by Leo Slezak in "Aida". Which Threw the Supers Into Stitches and Cost the Tenor a Large Cash Fine. May It Do the Former for You—but Not the Latter!

We Waited 'Til Now

Many New York citizens, including representatives of a great number of societies, appeared before the Board of Estimates and gave emphatic approval to the project to build a music and art center in Central Park. Mayor John J. Hyland strongly supported the plan.

1924

A Blossom of Cacophony

In writing of Edgar Varese's "Octandre" described as a flower having eight petals, W. G. Henderson said it was no flower, it was a peach! It was not in any key. It was not even in no key. It was just a ribald outbreak of noise.

1924

coast to coast broadcast of present day music over C. B. S. will be heard in the Spring.

National Association Opens Season

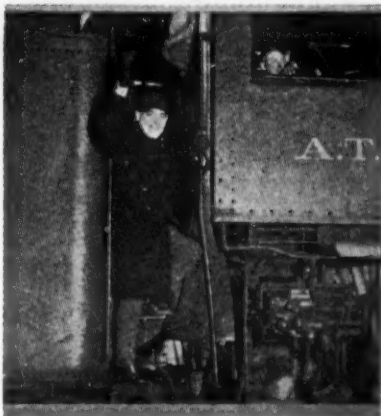
The National Association for American Composers and Conductors opened its season with a concert in the Henry Hadley Studio, New York, on the evening of Nov. 21. Those taking part included Grace Bush, composer-pianist; Amelia Cardwell, soprano; Donald Comerie, accompanist; Ray Lev, pianist, and Louise Rood, violinist and violist. Composers represented included Charles T. Griffes, Ross Lee Finney, John Duke, Frederick Jacobi, Stanley Bate, Abram Chasins, John Powell, Henry Hadley, Rudolph Ganz, John Alden Carpenter, Alexander Lipsky, Mana-Zucca, Dorothy Berliner and Miss Bush. Sigmund Spaeth is president of the association.

Stanley Leads Queens Concert

Robert Stanley, radio conductor, and now Associate Director of WOR, led the orchestra of the Queens Symphony Society at a benefit concert for the National Foundation for Infantile Paralysis, Jan. 5, at the Jamaica High School Auditorium, Jamaica, L. I. The program offered the "Oberon" Overture, Mozart's G Minor Symphony and works by Ravel, Halvorsen and Lecuona. Ralph Leopold, American pianist, played the Grieg Concerto.



Albert Spalding Blows Into a "Sweet Potato" (Ocarina)



Tito Schipa at the Locomotive Throttle

Requiescat!

All New York joins in tribute to Scotti, 25 years at Metropolitan. Gala performance of "Tosca" on Christmas night is occasion of unusual testimonial. Acting Mayor Hulbert presents city flag and Italian ambassador decoration from his government.

1924

Tyler Singers Give Handel's "Messiah"

TYLER, Tex.—Handel's "Messiah," conducted by Theron Kirk, director of music at Tyler Junior College and Tyler High School, was one of the most impressive community enterprises undertaken in Tyler in many years. The program was given on Dec. 12, at the First Baptist Church and was repeated Dec. 19, at Camp Fannin recreation center for the men in service.

The chorus was composed of more than 100 voices from the choirs of local churches. Forty-two soldiers from Camp Fannin participated. The accompaniment was played by the Tyler Junior College String Sinfonietta, Mrs. J. F. Witt, organist, and Mrs. Paul Brush, pianist. Soloists were Lieut. Donald Coker, formerly leading tenor in the Philadelphia Opera Company, Charles Moore, Louise McLane, Martha Sue Gassaway, and Charlotte Essman. The project was sponsored by the American Association of University Women with the assistance of other community service clubs.

"Messiah" Music Done in Waco

WACO, Tex.—Baylor University School of Music presented its annual concert of the Christmas portion of the "Messiah" on Dec. 13 as its first



Amelita Galli-Curci Takes a Turn at the Piano, Usually the Job of Her Husband, Homer Samuels

A Record Set

Four premieres in three days set new opera record for New York. Laparra's "La Habanera", Riccietelli's "Compagnacci", and by the German company, the local premieres of D'Albert's "Toten Augen" and Kiensl's "Der Evangelist".

1924

At Sixty-seven!

In spite of an announcement that Mattia Battistini would retire after a concert in Stockholm, he recently sang in "La Traviata" at the Vienna Opera before a crowded house.

1924

Good for U. S. A!

Of the 18,000 lire subscribed for the purchase and restoration of the birthplace of Bellini, the composer of "Norma", 3,000 has been subscribed in the United States.

1924

offering of the musical season. Robert Hopkins directed the University A Cappella Choir, augmented by other choral groups and the accompaniment was furnished by the University Orchestra under its new conductor Daniel Sternberg. Dan Nicholson was at the organ. Soloists were Eiland Scarbrough, tenor, Lt. Joe Kotzin, baritone, Dorothy Willbanks and Margaret Stafles, sopranos, and Regina Owens, contralto. R. G.

Choral Society Heard in "Messiah"

BOSTON.—The Handel and Haydn Society, Dr. Thompson Stone conducting, again offered its customary pre-Christmas performance of "Messiah". Fifty-five members of the Boston Symphony supplied the accompaniment, and the soloists were Ruth Diehl, soprano, Sonia Essin, contralto, Wesley Copplestone, tenor and Walter Kidder, bass. Symphony Hall was sold out for the performance.

A recital by Richard Crooks, tenor, and William Primrose, violist, engaged the attention of subscribers to the Morning Musicales in the ballroom of the Hotel Statler, and the Victory Concerts in the Tapestry Room of the Museum of Fine Arts have again been up to standard with performances of Christmas Carols by the Harvard Glee Club and the Radcliffe Choral Society.

Musical Mission to the Pacific

(Continued from page 13)

constricted throat, the quivering hands that almost made it impossible for them to sing or play.

But they never faltered. Their reward was in the faces of the boys themselves, in their stumbling words of gratitude. And in such words as those of a commanding officer who told them:

"It would take gallons of medicine to do the good you have done."

Musical Medicine

In the forward hospitals, a set show was arranged for the convalescents first, 30 to 45 minutes of an afternoon, after which they visited such individual wards as the doctor permitted. Through the rows of tents, the word would pass, and as they began in one corner, another would clamor for their presence. Two experiences stand out.

"One poor chap the doctor asked us specially to see," said Hatfield. "He was miraculously alive after terrible shrapnel wounds, thanks to surgery and plasma, and he lay there, shrunken

to pigmy size, with the orderlies waving off flies in the sticky, unbearable heat. His eyes closed, he showed no sign of life. I sang 'In My Arms'—with a lump in my throat. Still no sign after the first verse, nor the second. After the third, he raised one hand feebly to beat time; after the fourth, both hands. Then he spoke. Thanked us. Asked us to sing another. The doctor had tears in his eyes. I don't know what was in mine, but I couldn't see very well. We learned that he had been a 200-pound football tackle.

"I used to carry my fresh service cap in my hand when we went into the wards. It was shapeless when we got out. Sometimes all we could see when we entered was a line of cots, white bandages and black, burned flesh."

The other story had a happier ending. Relatively. A photographer on his first mission, after only eight days overseas, was the only survivor of a plane shot down, and both his legs were gone. He liked their songs. They cheered him up. He was soon to be moved to a better hospital for another operation. Later, Hatfield met Col. Jane Clement, of the nurses' corps, who told him that the boy was still out in the forward hospital, much better and worried only about his ability to manipulate the new legs they were going to get for him.

A Hotel from Home

Of a lighter nature was their stay in the Hotel Shoreham, lighter in spirit if not in the quality of the mud in that fine hostelry. It seems that the senatorial investigating committee in the Southwest Pacific area had preceded the musicians to a given locality only by a few weeks and the boys were still talking about it. The senators had asked in advance for hotel accommodations. With great alacrity, the boys rigged up a couple of tents with canvas cots and the required number of blankets. They could find no flooring, but managed to make some pasteboard signs, so that the august visitors were entertained royally in the "Hotel Mayflower" and the "Hotel Shoreham". Senatorial comment is not available at the moment.

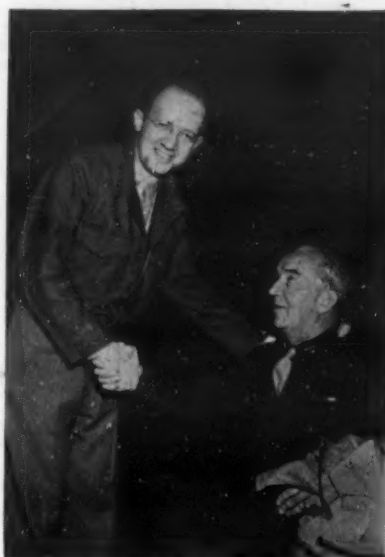
Although they were pioneers in their field, McArthur and Hatfield hope that they will not be the last. Several shows were in the vicinity while they were there, one including Earl Wrightson, the singer, and Joe E. Brown and his company had preceded them. Others have gone over since. But one reason why they received the open sesame from the Army commands and the boys themselves, they are convinced, is that they set out with a definite plan, which appealed to the imagination. It was experimental, but from the results they achieved, they are sure that much more can be done.

Urge Others to Try It

Not only is there a vital need for more of this type of leadership out there, but the music profession should be more fully represented, these two men aver.

"Some big-flight tenors and baritones and basses ought to go there", they say. "Women singers, too, if permitted. They would find three satisfactions. First, they would be received in a manner that is beyond comprehension, so warm and so grateful are our men for anything done for them. Second, a sense of personal gratification that cannot be measured. Third, a prestige to the profession, which has so far been outstripped by the film and radio industries in this particular."

As Gary Cooper remarked when he returned from the same area, the boys



Gen. Robert L. Eichelberger Greets McArthur

will take anything in entertainment, even ham and corn.

McArthur and Hatfield agree, but add that all critical sense is not lost with induction into the army and even with months in the Southwest Pacific. Thousands want the best and more of it. And they deserve it.

Draper and Adler At City Center

The first New York City Center concert attraction since the appearance on opening night of the New York Philharmonic-Symphony was that unique team, Paul Draper and Larry Adler. They opened a three-day engagement on New Year's Eve and gave a capacity house good reason to be happy they had chosen to begin 1944 there. The particular, specialized art of the dancer and harmonica player went well in the great reaches of the auditorium, notably after Mr. Adler had subdued some fearful howls that came, all unsolicited, out of the microphone. He tried the mike in several positions until it satisfied him, meanwhile conversing easily with the audience, in spite of having been interrupted in the middle of a piece.

Music by Mozart, Bach and Debussy, and later by Gershwin and others in lighter vein were Mr. Adler's contributions in performances fascinating to watch as well as listen to. Mr. Draper casts a palpable spell with his intensely individual style, and he was in good fettle for many favorite numbers.

Thornton Wilder's "Our Town" was to open for a limited run on Jan. 10, with Marc Connelly in the leading role, replacing Frank Craven. Q.

Chamber Music Featured in Providence

PROVIDENCE.—Continuing the chamber series in the Museum of the School of Design, the Boston Symphony Quintet, Gaston Elcus, Albert Bernard, Jacobus Langendoen, George Madsen, and Leo Litwin, gave a program of unfamiliar works on the afternoon of Jan. 2, by Mozart, Beethoven, and Fauré. On the same afternoon the American String Quartet, sponsored by the Chopin Club, played Shostakovich and Haydn at Churchill House. Harold Kohon, first violin, played the Bach Chaconne. Other members of the ensemble were Benjamin Levin, Felix Frost, and Russell Kingman. On the annual Memory Day for Edgar John Lownes at Brown University, Jan. 5, Carl Weinrich, organist, played in Alumnae Hall. Harvey Harding, baritone, was the Chaminade Club artist on Dec. 30. A. R. C.

Center Opera Plans February Series

"Tosca," "Carmen" and "Martha" Will Be Heard with Noted Singers

The New York City Center Opera Company will open a week of performances on Feb. 21 at the Center on West 55th Street. Laszlo Halasz, former director of the St. Louis Grand Opera Association, will conduct three operas in eight performances with noted artists in leading roles and with a chorus of 50 young voices. "Tosca," "Carmen" and "Martha" will be given at prices ranging from 85 cents to \$2.50.

Dusolina Giannini will sing the title role in "Tosca" in a cast including George Czaplicki, Mario Berini, Emil Renan, Sidor Belarsky, and Wilfred Engelman. Jennie Tourel will be heard as Carmen with Mr. Berini, Mary Martha Biney, Henry Cordy, Mr. Czaplicki, Mr. Belarsky, Mr. Engelman and Mr. Renan. "Martha" will be sung in English, in a new version by Vicki Baum and Ann Ronnell. Ethel Barrymore Colt will sing the title role on Feb. 22, 26 and 27; and Miss Biney on Feb. 25. Edward Kane, Robert Brink and Stanley Carlson will also be in the cast.

Wohlmuth Stage Director

Hans Wohlmuth, formerly of the Philadelphia Opera Company, is stage director; Irving Landau, choral conductor; and James Sample assistant to Mr. Halasz in conducting the orchestra.

Opera dates are: "Tosca," Feb. 21 and 23; "Martha," Feb. 22, 25, 26 and 27, a matinee for school children only; "Carmen," Feb. 24 and 26, a matinee.

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New York Concerts

(Continued from page 12)

Bach's D Minor Concerto is, of course, an old acquaintance, which turns up annually in one transcribed form or another. The Coolidge artists played the Dittesdorf agreeably. If the Concerto did not go so well it was

due largely to the hard and unvaried character of Mme. Pessl's cembalo playing and to her unstable rhythm. The "Musical Offering", performed in the adaptation of Dr. Hans T. David, was considerably better. The masterpiece has been done here before, but it is one of those things which ought to be an annual experience in our concert life. For the wonder and the myriad beauties of this sublimated "stunt", which in hands less exalted would have become the dry bones of mechanical formula, is transfigured by Bach into such a many-faceted miracle of purest music, that the marvel of it ceaselessly grows. The Trio Sonata had a poetical performance this time and the smaller canons were charmingly treated. But the real climax came, as was fit, with the great final six part Ricercar.

Harry Davis, Pianist

At his first Town Hall recital, on the evening of Dec. 17, Harry Davis, pianist of Bayonne, N. J., revealed the valuable asset of a technical facility that enabled him to solve most of the more taxing mechanical problems with ease and assurance. He gave a brilliant performance of Debussy's "Feux d'artifice", but his general tendency to play too fast involved the sacrifice of clarity and structural line notably in the Chopin Ballade in F and Scherzo in B Minor, while the Liszt Sonata lost continuity through rhythmic aberrations.

His pleasing tone showed to special advantage in the Chopin Nocturne in E Minor and Mendelssohn's Song Without Words in G Minor, in which he disclosed a deeper penetration of the music than in the too glibly played Chopin ballade and scherzo and Liszt work and Beethoven's Variation's in C Minor. Three Shostakovich preludes and Ravel's Toccata closed the program.

Nicolas Kopeikine, Pianist

The audience at Mr. Kopeikine's recital in the Town Hall on the evening of Dec. 18, heard excellent piano playing and, in more than one case, pieces absent from the current repertoire for some time. The artist offered a well diversified list, it being a far cry from Scarlatti sonatas to Balakireff with stops en route with Chopin, Ravel and others, but Mr. Kopeikine made the leap without any difficulty. Schubert's "Wanderer" Fantasie is a longish work, but the moments of real beauty were properly set forth, the Chopin Preludes, the F Minor Ballade and three Etudes were well done. A French group included a breathless Prestissimo de Concert by the player's teacher, Isidor Philipp, and Debussy's Study for Thirds, both exhibiting flawless technique. The latter composer's "Hills of Anacapri" and "Veils" were atmospheric. The three final pieces by Liszt, "Sposalizio," "Au Bord d'une Source" and the "Mephisto" Waltz all seem from a former era, but were so well played that they justified their inclusion. Mr. Kopeikine is a talented, well schooled player and should be heard soon again and frequently.

Julius Schulman, Violinist

Mr. Schulman, a member of the violin section of the Philadelphia Orchestra, had made his recital debut here two seasons ago, and he returned to Town Hall on the evening of Dec.



Harry Davis

Julius Schulman

27 with an exacting and interesting program. After the Brahms Sonata in D Minor came William Walton's brilliant Violin Concerto in B Minor, one of the best recent works for that instrument. It is music of no particular power or importance, but skillfully written, harmonically and otherwise ingenious, and above all inventively charming. Considering the limited scope of the good violin repertoire, one can only be devoutly thankful to composers of Walton's stature for enlarging it. And one should also be thankful to young musicians like Mr. Schulman, who conquer this music's technical hazards so capably and offer us something new instead of the old show-pieces.

Another novelty was Charles Hubiel's "Gothic Variations" in a first performance, with the composer at the piano. After this came Paganini's "The Bell", a Handel Larghetto arranged by Brown and Bazzini's "Ronde des Lutins" with the elves re-baptized as gremlins. In these works as in the preceding ones, Mr. Schulman's expressive tone and sincerity of attitude were gratifying. Vincent Persichetti's piano accompaniments were excellent.

Orrea Pernel-Bruce Simonds

Orrea Pernel, violinist, and Bruce Simonds, pianist, gave the second of three sonata recitals in the Carnegie Chamber Music Hall on the evening of Dec. 27. The program included the Beethoven Sonata in A, Op. 30; Honegger's First Sonata in C Sharp Minor, and the Brahms Sonata in D Minor, which last was at the same time being played elsewhere by another combination.

Of the three works, the Brahms was the best played just as it is the best music. The comparatively unfamiliar Beethoven was well given and those who enjoy Honegger probably liked his difficult piece. The audience was highly appreciative of the work of both players throughout the program.

Vera Appleton and Michael Field, Duo-Pianists

Town Hall, Dec. 28, evening:
"Schafe können sicher Weiden"
Bach-Mary Howe
Duettino Concertante after Mozart
Busoni
Variations on a Theme by Haydn
Brahms
Sonata Hindemith
"Fêtes" Debussy-Ravel
Prelude Beryl Rubinstein
"Sun Splendor" (Ms.) Marion Bauer
Nocturne (Ms.) Anis Fuleihan
Spanish Dance, No. 1...De Falla-Kovacs

A two-piano team should possess above everything else flawless accuracy. It must operate like a perfectly adjusted piece of mechanism, else the artistic value of the combination can be sorely prejudiced. Miss

Appleton and Mr. Field, whose first professional appearance this was, exhibit a number of good qualities but irreproachable team-work is not for the moment their most conspicuous. However, they have abundant technic, rhythm, no end of vitality and power—indeed, their youthful enthusiasm betrays them periodically into some unmerciful pounding.

Time and experience may be expected to improve them.
(Continued on page 32)

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Colston Leigh Signs Four Singers From Metropolitan Opera Roster

Lauritz Melchior, Frederick Jagel, Irene Jessner and Herbert Janssen to Concertize Under New Banner

Lauritz Melchior is now under the management of W. Colston Leigh for concert appearances. The Leigh Bureau has also added three other Metropolitan Opera stars to its roster: Frederick Jagel, Irene Jessner and Herbert Janssen.

Mr. Melchior has been singing heroic tenor roles at the opera for 18 years. He has appeared also at Covent Garden, and in South American opera houses, among others, and has been a concert and radio favorite in this country.

Frederick Jagel, a leading American tenor, has long been before the Metropolitan public in dramatic tenor roles, and has sung in South America. He too has concertized widely. Miss Jessner, who recently became an American citizen, arrived in this country in 1936 and has sung varied roles. Her first appearance of the season was as the Marschallin in "Der Rosenkavalier" the second night of the season. Mr. Janssen was known as a lyric baritone and Lieder singer before coming to the United States in 1938, and has since specialized in Wagnerian roles here and in South America.



Lauritz Melchior Frederick Jagel



Herbert Janssen Irene Jessner

Harrisburg Has Record Crowds

Symphony Under Raudenbush Is Heard in Russian Music—Cossack Choir Sings

HARRISBURG.—Attendance records of the Harrisburg Symphony were broken on Nov. 30 when the orchestra, directed by George King Raudenbush, played a program honoring Russia, and presented the General Platoff Don Cossack Chorus as visiting artists. More than 2,100 persons filled the Forum of the State Education Building.

The orchestra offered Glazunoff's Symphony in B Flat as the initial work and Mussorgsky's "Night on Bald Mountain" to conclude the program following two appearances of

the Russian singers. The players displayed their most gratifying efforts in the Mussorgsky fantasy.

The spectacular Cossacks, under the leadership of Nicholas Kostrukoff, won enthusiastic acclaim in spite of the loss of some of their soloists to the armed forces. The program, occasionally dramatized by the use of lighting effects, comprised religious, comic, patriotic and folk songs of Russia, and the currently popular Shostakovich victory march, "The United Nations." Colorful dancers in the "Kozachok," a rousing finale to the singers' portion of the program, won rounds of applause and cheers.

The Harrisburg Symphony, in addition to its regular concert, recently played two free concerts in the neighboring communities of Hershey and Steelton, as a part of the program sponsored by the American Federation of Musicians. Both concerts

were attended by large audiences. The orchestra, now in its 14th year, will play its next concert on Feb. 1, with Benno Rabinoff as guest violinist.

HELEN JEAN KULP

Cleveland Enjoys Varied Musical Fare

Chamber Music, Chorus and Recitals Enliven Christmas Season

CLEVELAND—The first of two concerts scheduled by the Singers' Club in its 51st season was given in Severance Hall on Dec. 8 by the duo-pianists Vronsky and Babin. The program prepared by conductor George F. Strickling included a Schubert group consisting of march and chorus from "The Conspirators", The Twenty-Third Psalm, "Trinklied", "Liebe" and "Song of the Spirits Over the Water". The latter was suggested by Erich Leinsdorf, the new conductor of the Cleveland Orchestra, who volunteered to rehearse and conduct this lovely work based on a poem by Goethe, which calls for a string ensemble which was augmented by twelve players to give proper balance to the chorus of ninety. The players were selected from the Cleveland Orchestra. The club also contributed works by Tchaikovsky, Palestrina, Kremser, Herbert, and closed the program with a group of Christmas carols arranged by Mr. Strickling. Vronsky and Babin delighted the capacity audience with Bach's Sonata in C Minor, the Introduction and Aria "Sheep May Safely Graze"; and an Adagio and Fugue by Mozart, arrangements of three songs by Rachmaninoff, and Stravinsky's "Circus Polka".

Brahms Series Continues

The fourth and fifth programs in the Brahms Series at the Museum of Art under Walter Blodgett, curator of musical arts, were given on Dec. 3 and 18. Erich Leinsdorf was the pianist in the Sonata in A, with Bernard Goodman, violinist, and in the Trio No. 1, in B, with Homer Schmitt, violinist, and Robert Swenson, cellist. The auditorium was crowded, corridors were filled and over 300 were turned away. On Dec. 18, Gino Cioffi, first clarinetist of the Cleveland Orchestra, and Mr. Blodgett, as pianist, appeared. The program was the Trio No. 2, in C, the Sonata in E Flat, for clarinet, and the Piano Quartet in A, with Messrs. Schmitt, Swenson and George Poiner, violinist.

At the monthly meeting of the Northern Ohio Chapter of the American Guild of Organists on Dec. 1, Mr. Blodgett gave a program in three parts entitled, "Music for Advent", "Music for Christmas", and "Music to Play Any Time". For the McMyler Organ Recitals on Sunday afternoons during December, Mr. Blodgett offered works by Bach, Monnet, and Vaughan Williams. The annual Christmas concert sponsored jointly by the Junior Council of the Museum and "The Cleveland News" was given on Dec. 19.

Leonard Shure, acting head of the piano faculty at the Cleveland Institute of Music, appeared in the faculty recital series on Dec. 15 in the Chamber Music Hall of Severance Hall. He played Brahms's five Fantasies, Op. 116; the Sonata, Op. 110, by Beethoven; five preludes by Shostakovich, and a Chopin group. Herbert Elwell conducted the Institute Symphony on Dec. 10, in a program including the Second Suite from "Les Indes Galantes" by Rameau; Symphony No. 2, by Beethoven, and the Mozart Concerto in A for Piano, with Marguerite Gil-

bert, Florence Kamie, and Edith Warner as soloists.

The twenty-second annual performance of Handel's "Messiah" was given by the Cleveland Messiah Chorus under William Albert Hughes, in Severance Hall, on Dec. 12. Soloists were Agnes Davis, soprano; Jean Watson, contralto; Floyd Townsley, tenor, and John Grant, baritone, all from New York. Ann Griffith, pianist, and Ida M. Reeder, organist, gave excellent assistance.

Paul Draper and Larry Adler appeared in a return engagement in Music Hall on Dec. 4, in the series managed by Saul Heller.

WILMA HUNING

Golschmann Offers Novel Works

St. Louis Symphony Plays Nocturne by Stringham and Clapp Overture

ST. LOUIS—Due to a sudden attack of acute laryngitis after his arrival here, Alexander Kipnis was prevented from appearing as soloist with the St. Louis Symphony at the concerts on Dec. 4 and 5. As a result, Vladimir Golschmann had to make some hasty substitutions. Phillip Greeley Clapp's "Overture to a Comedy" was given its first local hearing. This was followed by Schubert's "Unfinished" Symphony, Strauss' "Blue Danube Waltz", Beethoven's Symphony No. 1, the Prelude to "Khorvanchchina" and the Polovtsian Dances from "Prince Igor". For an extra Mr. Golschmann added "Yankee Doodle Went to Town in 1941" by Morton Gould.

Monoth Is Soloist

For the concerts on Dec. 19 and 20, the soloist was Hortense Monoth, pianist, making her initial appearance in a fine reading of Mozart's Concerto No. 21 in C Major. Mr. Golschmann had chosen Marcello's Introduction, Air and Presto (arranged by Ettore Bonelli), Edwin Stringham's Nocturne, No. 2, in a first local performance, and Brahms's Symphony No. 2.

The concerts on Dec. 26 and 27 provided the local debut of Joseph Rabushka, a lad of fourteen, who made a profound impression with his playing of Paganini's Violin Concerto in D. This young man possesses a big tone and magnificent technique. The program also brought Roussel's Suite in F, Humperdinck's Overture to "Hansel and Gretel", a first hearing of a "Cowboy Song and Galop" by Charles Jones, and Tchaikovsky's "Francesca da Rimini".

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**Rubinstein and Sanroma
Soloists — Schulman's
Variations Approved**

CHICAGO—Artur Rubinstein, pianist, was soloist with the Chicago Symphony. Désiré Defauw, conductor, at its Tuesday afternoon concert, Dec. 28, in Orchestra Hall, and again for the Thursday-Friday subscription concerts, Dec. 30 and 31.

Dance Poem, "The Peri".....Dukas
Symphony No. 1, Opus 10.....Shostakovich
Concerto for Piano, No. 3, C Minor,
Opus 37.....Beethoven
Mr. Rubinstein

The Beethoven concerto had poetic beauty without extra embellishment of virtuoso display. Mr. Rubinstein's amazing technic was justly adapted to the loveliness of the score. He brought out its true majestic proportions. The orchestra, was directed by Mr. Defauw with inspiration.

Shostakovich's First Symphony, played earlier in the season, was dramatically interpreted by Mr. Defauw.

The concert began with a delightful reading of the seldom heard "Peri" of Dukas.

Russian's Concerto Played

For this Thursday-Friday concert with the orchestra, Mr. Rubinstein played the Khatchaturian concerto.

Andante, from Sonata for Solo Violin,
A Minor.....Bach
(Arranged for String Orchestra
by Frederick Stock)
Overture to "Idomeneo, Re di
Creta".....Mozart
Symphonic Poem, "Valley Forge"
.....Koutzen
(First performance in Chicago)
Concerto for Piano and
Orchestra.....Khatchaturian
Mr. Rubinstein
Symphony No. 3, F Major,
Opus 90.....Brahms

This modern work of intricate pattern and dazzling proportions, found a worthy exponent in this artist. He gave it a breath-taking brilliance with broad splashes of color and barbaric splendor. Brahms's Third Symphony which followed the concerto, did not sustain the high quality of the Khatchaturian concerto and its playing seemed overemphasized and uneven.

The concert opened with the late Frederick Stock's arrangement of a Bach Andante, to the memory of Henry E. Voegeli, whose death on Dec. 28 saddened orchestra patrons accustomed for so many years to seeing this beloved manager of Orchestra Hall at every concert.

Koutzen's symphonic poem, "Valley Forge," had its first Chicago performance. It was well played but did not seem a work of substantial endurance. Mozart's overture to "Idomeneo,

Re di Creta," had refreshing sparkle. Jesus Maria Sanroma, pianist, played the Rachmaninoff Second Concerto on Dec. 14, following his appearance at the subscription concerts the week before.

Suite from the Music of the Royal
Fireworks.....Handel
(Arranged by Sir Hamilton Harty)
Symphony, C Major, "Le Midi"
(B. and H., No. 7).....Haydn
Two Nocturnes.....Debussy
Concerto for Piano, No. 2,
C Minor, Opus 18.....Rachmaninoff
Mr. Sanroma

Mr. Sanroma's interpretation had color and vividness, although the mood was not too well sustained. Hans Lange conducted, the orchestra supplying background that at times overshadowed the soloist by its brilliance.

Mr. Lange seemed in especially fine form in his conducting of the Haydn "Le Midi" Symphony, played with sensitive understanding. The Debussy Nocturnes had delicacy and grace. The Handel "Fireworks" music, arranged by Sir Hamilton Harty, had a special radiance.

Milton Preves, first viola of the orchestra, was the soloist for the Dec. 16 and 17 concerts, with Hans Lange conducting:

In Modo Giocoso (An Overture).....Helfer
"The Dancer Dead" (Pagan Epitaph)
.....Wald
Theme and Variations for Solo Viola
and Orchestra.....Shulman
(First time in Chicago)
Symphony, "Harold in Italy".....Berlioz

Shulman's Theme and Variations, heard for the first time in Chicago, had an ideal interpreter in Mr. Preves. He gave it with sympathetic understanding and a color that lent point

"Hansel and Gretel" Is Performed

**Kopp Conducts Version in
English at Civic Opera House
—"Traviata" Given**

CHICAGO.—Humperdinck's "Hansel and Gretel" was given at the Civic Opera House on Dec. 18, with Leo Kopp as musical director and conductor. The cast included Eunice Steen Lamont as Gretel; Elizabeth Brown, Hansel; Mark Love, the father; Ilma Bayle, the mother; Dorthee Manski, the witch; Mary Kamp, the Sandman; Stefan Kozakovich, the broommaker, and Jackie Lynn, the Dew Fairy. It was sung in English.

Evidence of inadequate rehearsals could not entirely mar the performance and the Hansel and Gretel of Miss Brown and Miss Lamont were outstanding. Mr. Kopp labored mightily to extract full measure of response from singers and orchestra.

The American Opera Company presented Verdi's "Traviata" at the Eighth Street Theater. Leading roles were sung by Rita Gray, Arthur Wilkinson and Harold Miller. The performance was conducted by Lawrence Waite.

Ballet Theatre in Holiday Series

CHICAGO.—The Ballet Theatre opened its season at the Civic Opera House on Christmas night. Six novelties were given, including "Bolero," and "Pictures of Goya," in which guest artists of the Ballet Theatre, Argentinia, Pilar Lopez, Jose Greco and Manalo Vargas, took part; also "Dim Lustre," "Romeo and Juliet,"

and interest where most needed. Splendid support from the orchestra, guided with skill and taste by Mr. Lange, brought to this first performance more than ordinary interest.

Alan Shulman, now in the maritime service, on special leave to hear the performance, shared several bows with Mr. Preves.

Max Wald's "The Dancer Dead" had originality and color and Mr. Lange read it with sympathetic understanding. Walter Helfer's "In Modo Giocoso" fitted neatly into the program of new and seldom heard music, adding its own measure of warmth and brilliance.

The Berlioz symphony, "Harold in Italy," missing from the regular programs for 24 seasons, kept Mr. Preves fully occupied with the viola obligato which gave him splendid opportunities. Mr. Lange, for his part, gave the finest interpretation possible.

The Dec. 23 and 24 concerts, conducted by Mr. Defauw, were arranged with Christmas as the predominant motif.

Pastorale, from "Christmas
Oratorio".....Bach
Suite No. 2, B Minor, for Strings
and Flute.....Bach
Prelude to "Hänsel and Gretel"
.....Humperdinck
Symphony No. 2, D Major,
Opus 43.....Sibelius

The orchestra played the Sibelius Symphony with real affection. The beauty of Ernest Liegl's flute playing was a real factor in the beauty of the Bach Suite, while the Pastorale as well as Humperdinck's "Hänsel and Gretel" prelude, exemplified the Christmas feeling which pervaded the concert.

"Fair at Sorochinsk," and "Mademoiselle Angot." Nana Gollner, who has rejoined the company, appeared in the opening night's "Princess Aurora." "Romeo and Juliet," was also given the opening night, with Hugh Laing and Nora Kaye in the name parts. "Helen of Troy" completed the program, with Maria Karnilova, Andre Eglevsky, Jerome Robbins, Simon Semenov and Patricia Barker in leading parts.

MacDonald, Cossacks Greeted in Concert

**Gifted Pianists and Violinists
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CHICAGO.—The original Don Cossack chorus and dancers, directed by Serge Jaroff, gave their second concert of the season at the Civic Opera House on Dec. 12. Jeanette MacDonald, soprano, gave a postponed recital in the same theater that evening. The Cossack program included the customary selection of Russian music.

Miss MacDonald was her radiant self. Her program was diversified but she showed considerable growth and improvement as a serious concert artist.

Norman Kiekamp, pianist, gave his first Chicago recital at the Civic Theater on Dec. 12. His program included Franck's "Prelude, Choral and Fugue," Beethoven's Sonata, Opus 101, pieces by Villa-Lobos, De Falla, Ravel and Prokofiev, and a group of Chopin. His playing had authority and showed good musical understanding.

On the same afternoon in Kimball Hall, Giovanni Polifronio, violinist,

played Lalo's "Symphonic Espagnole," Saint-Saens' "Rondo Capriccioso," Mozart's Fifth Concerto and a group of shorter compositions, with seasoned skill and discernment.

Ann Crane, violinist, and Lorraine Merrill, pianist, gave a joint recital at Kimball Hall on Dec. 19. Both are young but show considerable promise.

Shirley Effenbach, pianist, gave a program in the same hall on Dec. 17, of classical and modern numbers, interpreted with taste and musical style.

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Cincinnati Hears Orchestra Programs

**Soloists Heard in New
Works—Christmas Music
Featured**

CINCINNATI—The program played by the Cincinnati Symphony in Music Hall Nov. 26 and 27 was in commemoration of the 10th anniversary of the established diplomatic relations between the U.S.A. and the U.S.S.R. For this program Eugene Goossens, conductor, chose Paul Creston's Symphony No. 1 and the Seventh Symphony of Shostakovich. For the playing of the two symphonies the orchestra seemed to be in excellent form and has never sounded better. There was prolonged applause at the end of the concert.

At the concerts on Dec. 3 and 4, the Schumann Symphony No. 4 was given an excellent performance. The lovely Debussy "La Mer" closed the program. Between these numbers, Ruth Posselt, violinist, played the Goldmark A Minor Concerto, and Mr. Goossens' "Lyric Poem". The Goossens composition proved a little baffling in its modernity but Miss Posselt gave it a more than satisfactory performance.

Pianists Play Suesse Work

On Dec. 10 and 11, the duo pianists, Bartlett and Robertson, were heard in the world premiere of Dana Suesse's Concerto in E Minor for two pianos and orchestra. Miss Suesse was present to hear her composition and to enjoy the audience's evident approval. The piece has definite appeal in a general way, with the Adagio perhaps the best of the movements. The soloists played the work brilliantly and were recalled many times and graciously offered several encores. These followed "A Christmas Pastorale" for strings by Manfredini, played by request. The "Fantasia on Christmas Carols", by R. Vaughan Williams, was timely.

The closing scene from "Götterdämmerung" brought the program to a close. The orchestra has been offering a series of pop concerts to large audiences. Reuben Lawson has been acting as leader for these concerts.

The Symphony returned from tour to give an outstanding performance in Music Hall Nov. 19 and 20, under the direction of Eugene Goossens.

The program offered as soloist Jan Peerce, whose beautiful tenor voice quite captivated the large audience. Mr. Peerce proved to be a singer of unusual ability in that he was equally good in the oratorio style of Handel; in the operatic aria, and in the group of songs Mr. Peerce offered two encores for which he had the excellent accompaniment of the orchestra's pianist, John Quincy Bass.

The balance of the program was equally interesting, opening with Beethoven's "Coriolanus" Overture. In the Franck Symphony, the Villa-Lobos "Bachianas Brasileiras" No. 2 and the American Salute ("When Johnny Comes Marching Home") of Morton Gould, there was proof of the quality of the ensemble and its conductor.

VALERIA ADLER

"Messiah" Done at Bowdoin College

BRUNSWICK, Me.—Handel's "Messiah" was performed by the Brunswick Choral Society in Memorial Hall, Bowdoin College, on Dec. 21, under Frederic Tillotson. The instrumental parts were provided by a small string orchestra and a trumpet. Soloists were Cecile Tetu, Beatrice Brinkler, Clarence Chadwick and Lloyd Knight.

Philadelphia

By WILLIAM E. SMITH

Local Organizations Present Recitals

**Twentieth Century Group
Opens Season — Clubs
Give Programs**

PHILADELPHIA — The Twentieth Century Music Group opened its fifth season on Dec. 12 in Settlement Music School auditorium. Ravel's Sonata for violin and cello enlisted Rafael Druian and Seymour Barab to advantage. Copland's Sextet for clarinet, string quartet and piano, was ably performed by Vincent Caruso, Broadus Erle, Eugene Butowsky, Leonard Frantz, Mr. Barab and Vincent Persichetti. Hindemith's Sonata for English horn and piano had Clement Lemon and Renee Longy Miquelle as well-qualified exponents, and Bloch's Quintet for strings and piano was set forth in satisfactory manner by Messrs. Druian, Erle, Barab and Persichetti. The Copland and Hindemith pieces were credited with Philadelphia premieres.

Jani Szanto, violinist, and Joseph Schwarz, pianist, furnished sound readings of Beethoven's Sonatas in D, Op. 12, No. 1; A, Op. 12, No. 2, and C Minor, Op. 30, No. 2, at the Philadelphia Musical Academy on December 15. Larry Adler's extraordinary harmonica-playing, and Paul Draper's expert tap-dancing entertained at the Academy of Music on Dec. 16, the evening representing a special tenth anniversary event in Emma Feldman's Philadelphia All Star Concert Series.

Distinctive skill marked a piano recital by Ralph Berkowitz at the Academy of Music Foyer on Dec. 17. Harry Gorodetzer, Philadelphia Orchestra cellist, assisted by Louis Kazze, pianist, appeared in the Labor Educational Center series on Dec. 19.

In continuation of its season, the Philadelphia Chapter of the National Association for American Composers and Conductors sponsored a concert at the Cosmopolitan Club on Dec. 20. Griffes' Piano Sonata was deftly treated by Anna Burstein-Bieler. Songs by Samuel Barber, Edward Harris, Paul Nordoff, John Alden Carpenter, Norman Dello Joio and Ronald Murat were expressively voiced by Alice Howland, Philadelphia Opera Company mezzo-soprano, with Blanche Werlin at the piano. Donald Tweedy's Sonata for cello and piano and pieces by Murat and Abram Chasins were played by Sidney Edwards and Lois Phelps. The Philadelphia Forum at the Academy of Music presented the General Platoff Don Cossack Chorus, Nicholas Kostukoff, director.

Presented by the Philadelphia Music Club and conducted by the composer, H. Alexander Matthews' cantata, "The Story of Christmas," was offered on Dec. 21. "A Christmas Salute to Our Allies" was staged by the Matinee Musical Club at the Bellevue-Stratford on Dec. 14.

Philadelphia Enjoys Opera Performances

PHILADELPHIA—An opulent production of Offenbach's "Les Contes d'Hoffmann" was given by the Metropolitan Opera in the Academy of Music on Dec. 21. The performance, conducted by Sir Thomas Beecham with fine taste, greatly pleased a virtually capacity audience. Raoul Jobin showed high excellence as Hoffmann,

and Patrice Munsel, Lily Djanel and Jarmila Novotna appeared as Olympia, Giulietta and Antonia. Ezio Pinza was Coppelius and Miracle; Martial Singher impressed as Dappertutto; Hertha Glaz was Nicklausse. Other parts were ably taken by Alessio De Paolis, Mack Harrell, John Gurney, Nicola Moscona, Lodovico Oliviero, Gerhard Pechner, Nina Youshkevitch, Walter Cassel and Margaret Harshaw.

On Dec. 14, the Metropolitan Opera gave "Rigoletto", with Lawrence Tibbett in the title role. Lily Pons was Gilda, and Charles Kullman the Duke. Others in the cast were Nicola Moscona, Anna Kaskas, Osie Hawkins, Alessio De Paolis, George Cehanovsky, Walter Cassel, Thelma Altman, Maxine Stellman and Edith Herlick. Cesare Sodero was the conductor.

Presented by the Philadelphia La Scala Opera Company, Puccini's "Tosca" attracted a large audience to the Academy of Music on Dec. 15. Giuseppe Bamboschek was efficient on the podium and the name part engaged Elda Ercole, who replaced Vivian della Chiesa, originally scheduled, who was indisposed. Sydney Rayner merited praise as Cavaradossi and Carlo Morelli was a convincing Scarpia. The cast also included Pompilio Malatesta, Lester Englander, Francesco Curci, Wilfred Engelman, Johan Miller and Georgiana Burdon.

Ormandy Conducts American Works

**Levant Is Soloist in
Own Concerto and in
Gershwin Rhapsody**

PHILADELPHIA—Continuing a United Nations Cycle, Eugene Ormandy and the Philadelphia Orchestra gave American programs on Dec. 13, 17 and 18. Oscar Levant appeared as soloist in his own piano concerto. A work of varying interest, the piece was well done and the audience accepted it cordially. Mr. Levant was also heard in Gershwin's "Rhapsody in Blue". Samuel Barber's "Adagio for Strings" and Robert Russell Bennett's "Four Freedoms" Symphony were also common to the three lists.

Aaron Copland's Suite from "Billy the Kid" was played Dec. 13, and Ernest Bloch's "Winter" and "Spring" were given Dec. 17 and 18.

The first concert in a special series for the Philadelphia Orchestra Pension Foundation drew a large audience to the Academy of Music on Dec. 22. Directed by Mr. Ormandy, the program was devoted to Brahms's Concerto for Violin and Cello, with Nathan Milstein and Gregor Piatigorsky taking the solo parts; the Symphony No. 2, and the "Academic Festival" Overture.

Chamber Music Played in San Antonio

SAN ANTONIO, Tex.—The San Antonio Chamber Music Society gave its second concert at the Municipal Auditorium on Dec. 7. Works performed were a Suite for Wind Instruments, by O. Lorenzo Fernandez, Boccherini's Trio, Op. 38, and Beethoven's Septet. For its first concert, on Oct. 19, the Society offered Arensky's D Minor Trio, two Sketches based on Indian Themes by Griffes, and the Schumann Quintet.

Koussevitzky Leads Classical Works

Piatigorsky Soloist in Schumann Cello Concerto—Peerce Heard

BOSTON—A trio of symphonies from the older classics engaged the attention of Dr. Koussevitzky on Dec. 17-18, when the Boston Symphony presented its ninth program in the Friday-Saturday series. The always charming Haydn Symphony in G opened the program, and Beethoven's Seventh Symphony closed it. Between stood Mozart's E Flat Symphony. Dr. Koussevitzky was warmly welcomed, following his enforced absence from the conductor's stand. Although certain irregularities were in evidence, they had not to be taken too seriously. Every orchestra and every conductor must occasionally suffer an "off" day.

Gregor Piatigorsky lent a note of excitement to the tenth pair of Friday-Saturday Concerts, Dec. 24-25, performing the Schumann Cello Concerto in A Minor. He received a tumultuous reception and returned to the stage many times, bringing at last Dr. Koussevitzky.

The rest of the program comprised the delightful Handel Concerto Grosso No. 12, Sibelius's Fifth Symphony and the familiar extracts from "The Damnation of Faust".

Melrose Is Given Unusual "Messiah"

MELROSE, Mass.—In what this writer believes to have been a wholly unique presentation of "Messiah", the Amphion Club of this city under Dr. James R. Houghton, was heard in its annual Christmas concert on Dec. 12. Assisted by Herbert Irvine at the piano and organ and the Melrose Orchestral Association, the club inaugurated its 52nd consecutive season by calling to its assistance members of the various church choirs of the city to supply the necessary women's voices, the club itself comprising male voices only.

Preferring to offer "Messiah" in essence, and to give it adequately, rather than with indifferent soloists, the club sought the cooperation of Dr. Kendig Brubaker Cully, who acted as narrator. Dr. Cully was entrusted with the selection of Biblical material which would tie together the principal choruses. It seems to this writer that such a procedure could be followed by groups smaller than the Amphion Club. Preceding the "Messiah" the club gave some beautiful and unusual Christmas music.

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Boston

By GRACE MAY STUTSMAN

Season Begins for Civic Symphony

Slonimsky As Guest Conducts His Own Work—Another Russian Score

BOSTON—The Boston Civic Symphony opened its 18th season on Dec. 16, in Jordan Hall. Joseph Wagner, founder-conductor, directed his forces through a varied program, assisted by Nicolas Slonimsky as guest conductor in one of his own compositions. The soloist was Robert Hall Collins, baritone, who on this occasion, if memory serves, made his Boston debut.

Mendelssohn's Symphony No. 2 was performed with vigor and enthusiasm, if not with finesse. Paul Allen's "The Monastery", for baritone and orches-

tra, was deleted to parts three and eleven and was well performed by conductor and soloist. A first presentation in Boston of Inghelbrecht's "Legend of the Great Saint Nicholas", for baritone and small orchestra, was one of the novelties which Mr. Wagner dug up. Neither this work nor Mr. Allen's was of great value, nor did they offer the soloist particularly grateful material.

Mr. Slonimsky's amusing little trifle, called "My Toy Balloon", based on a Brazilian tune, has been heard at various times here. A first performance in Boston of the First Symphony of Ippolitoff-Ivanoff made known a work of uneven worth. Much of it is founded upon rather ordinary themes, not too inspired in development. An audience of good size was evidently pleased.

FOND DU LAC
HAILS
SZIGETI

Bidding Goodbye to Joseph Szigeti after a Concert before the Fond du Lac Civic Music Association. Left to Right: Andor Foldes, Mr. Szigeti, Dr. M. A. Korb, President of the C.M.A., and Leslie Maze, Secretary



FOND DU LAC, WISC.—One of the best concerts ever presented by the Civic Music Association since its organization in 1927 was that given by Joseph Szigeti recently. The membership in the association was doubled

in the campaign held this Fall. Joseph Burger of the Civic Concert Service, Inc., directed the campaign. Still to be presented on this year's series are Christine Johnson and Artur Rubinstein.

Concert Given by Toledo Society

Friends of Music Chamber Orchestra Is Heard Under Schenkman

TOLEDO.—The second concert presented by the Friends of Toledo Music on Jan. 4 was under the baton of Edgar Schenkman, of the Juilliard School faculty, who conducted the chamber orchestra in the Vivaldi Concerto Grosso in D Minor, the Vaughan Williams "Fantasy on a Theme of Thomas Tallis," four Bach chorales for voices with orchestra, and the Schubert Symphony No. 5 in B Flat. Meyer Shapiro and Florence Miller, violinists, and Elizabeth Walker, cellist, were soloists in the Vivaldi. Sixteen voices were used for the chorales.

The Friends of Toledo Music was organized during the summer months with a charter membership of 100. It is an open organization, whose affairs are guided by the usual officers and an executive board of 10 persons. Emma Endres Kountz, Toledo pianist, is president. Services of the organization include an auditions committee for Toledo musicians open for engagements and organizations wanting musicians; a cooperative project with the Toledo schools, through which the Friends will furnish, at its expense,

music groups for specified programs in the schools; and a bi-monthly newsletter informing the membership, now approximately 500, of local music events of interest. M. K. B.

Ballet Theater Delights Cleveland

CLEVELAND.—The annual ballet production by the Cleveland Orchestra featured the Ballet Theatre for the second season. Four performances were given in Music Hall on Nov. 26, 27, and 28. The new ballets presented included Tudor's "Romeo and Juliet" and "Dim Lustre;" Lichine's "Fair at Sorochinsk" and "Helen of Troy;" Massine's "Mademoiselle Angot;" and a new version by Michael Kidd of Loring's "Billy the Kid." Popular old favorites were "Princess Aurora," "Swan Lake," "Peter and the Wolf," "Bluebeard," and "Capriccio Espagnol."

Illness prevented Alicia Markova from appearing in the strenuous leading roles but her admirers were happy to see her in a small part in "Princess Aurora." Dancers appearing in important roles were Nora Kaye, Lucia Chase, Muriel Bentley, Janet Reed, Rosella Hightower, Alicia Alonso, Margaret Banks, Maria Karnilova, and Virginia Wilcox, Michael Kidd, Anton Dolin, Hugh Laing, Andre

Eglevsky, Jerome Robbins, Simon Semenov, John Kriza, and Fernando Alonso.

Conductors were Antal Dorati and Mois Zlatin. Marcel Hansotte, pianist, was applauded for his fine work in Strauss's "Burleske" for piano and orchestra in "Dim Lustre." W.H.

Musicale Celebrates Alabama's Birthday

MONTGOMERY, Ala.—In observation of Alabama's 124th birthday anniversary, a musicale was given on Dec. 12 at the Museum of Fine Arts. Vocal numbers were contributed by Laura Frances Robison, soprano, and piano pieces by Ira Fred Watson

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Obituary

Henry E. Voegeli

CHICAGO.—Henry E. Voegeli, manager of the Chicago Symphony, of Orchestra Hall, treasurer of the Chicago Orchestral Association, and a promi-



Henry E. Voegeli

nent figure in the city's musical life for many years, died in St. Luke's Hospital on Dec. 28, following a ten-day illness of pneumonia.

Mr. Voegeli was born in St. Louis, Oct. 12, 1876, and attended the Colorado State Agricultural College. He served with the First Illinois Infantry in the Spanish-American war and at its close, after a short time with "The Chicago Banker", turned his attention to music. In 1900, he was appointed assistant manager of the symphony and of the hall, holding these positions until 1927, when he was promoted to succeed Frederick J. Wessels. He and Mr. Wessels conducted a concert managing business which Mr. Voegeli continued in his own name afterwards. His wife, the former Frances Reynolds, survives him. They had no children.

Sara Anderson

Sara Anderson, former concert and operatic soprano, in private life the wife of Joseph Regneas, opera baritone, died in New York Dec. 22. She was stricken with a cerebral hemorrhage while on the way home from a visit to her daughter, and died in a florist shop without regaining consciousness. She was 65 years old.

Mme. Regneas, with her husband, was a pupil of the late Oscar Saenger in New York. Her husband's name was Bernstein and he used Mr. Saenger's name, spelt backwards, as his stage name. She afterwards studied in Europe and sang in opera and concert there. In the United States she was soloist with the New York Philharmonic and toured with the New York Symphony under Walter Damrosch. More recently she was associated with her husband in teaching.

Oscar Comstock

Oscar Franklin Comstock, for 19 years organist of the chapel on Governors Island, dedicated to Cornelius the Centurion, died at his home in Brooklyn on Jan. 4. He was 78 years old.

A native of Brooklyn, Mr. Comstock studied music in Leipzig, Berlin, Milan and Rome. He was organist at the American Church in Rome for several years and then returning to the United States, headed conservatories in Kansas City and Meadville, Penna. He was organist at Trinity Church, Washington, for 15 years before coming to New York in 1922, as assistant organist of Trinity Church.

He went to Governors Island in 1924. He was a fellow of the American Guild of Organists and had served as its general secretary and treasurer.

R. Huntington Woodman

BROOKLYN.—R. Huntington Woodman, organist and composer, died at his home here on Christmas Day. He was 82 years old.

A native of Brooklyn, he was the son of J. C. Woodman for many years organist of St. George's Church, Flushing, Mr. Woodman began his musical study with his father and was later a pupil of the elder Dudley Buck, organist of Holy Trinity Church, Brooklyn. When his father suffered an injury to his hand that prevented his playing, though still a youth, he assumed the position at St. George's, holding it for four years during which he completed his scholastic education at the New York City College. He studied organ for several years under César Franck in Paris. His first Brooklyn position was at the First Presbyterian Church, where he remained for 61 years, retiring in 1941. He was one of ten organists selected to give recitals at the Columbian Exposition in Chicago in 1893, and later played at other important expositions in the United States. He was a founder of the American Guild of Organists, a member of the Brooklyn Institute of Music of which he was also president for twenty years, and president also of the Philharmonic Society of Brooklyn. He conducted the Woodman Choral Society for thirty years. When he retired from this in 1932, the organization disbanded, as its members were unwilling to sing under any other conductor. His compositions, numbering over 200, included songs, anthems, cantatas, part songs and works for the piano and the organ. His wife, a former choir singer, survives him, also two daughters.

R. H. Woodman



Percy Hemus

Percy Hemus, concert and operatic baritone, for several years an actor on the radio, died on the morning of Dec. 22, in the first-aid room of the RCA building a few minutes after he had been scheduled to appear on a program. He was taken ill about half an hour before the time of the broadcast and died while a substitute was taking his part. He was sixty-five years old.



Percy Hemus

A native of New Zealand, Mr. Hemus was brought to this country as a small child and began his musical career as a boy singer in the Episcopal Cathedral in Topeka, Kan. He also worked at the same time as peanut and lemonade boy at the Crawford Opera House in that city. Coming to New York at the age of 21, he was engaged as soloist at St. Patrick's Cathedral where he sang for five years. He also gave song recitals in Aeolian and Carnegie Halls and toured with Sousa's Band. During the first World War he was song leader at the Pelham Bay Naval Training Station. He was an early member of the Society of American Singers which gave grand opera at the Park Theater, New York, and

Milstein Is Heard In St. Louis

Brilliant Program Charms Audience—Ballet Theatre Seen In Four Performances

ST. LOUIS.—Nathan Milstein charmed an audience with his brilliant playing at the second concert of the Civic Music League series on Dec. 7. The program included Bach's Partita in E (for violin alone), the Sonata in D Minor by Brahms, two Paganini Caprices (Nos. 5 and 24) for violin alone, as well as works by Vitali, Chopin, Mussorgsky, Liszt and Wieniawski. Valentine Pavlovsky gave excellent support at the piano.

The St. Louis Symphony Society presented the Ballet Theater in four performances on Dec. 10, 11 and 12. Capacity audiences were the rule and the most appreciated performances included "Romeo and Juliet", "Capriccio Espagnol", "Dim Lustre", "Bluebeard" and "Judgment of Paris". Antal Dorati conducted with authority.

The St. Louis String Quartet began its series of four concerts under the auspices of the Ethical Society on Nov. 29 at the Sheldon Memorial Auditorium. The Scholarship Symphony, conducted by Edward Murphy, gave a stirring concert at the Y.M.H.A. Auditorium on Dec. 14. Gloria Bader made a fine impression with her play-

toured in Mozart operas with William Wade Hinshaw's company of which his wife, Gladys Craven, was also a member. He was later appeared in light operas such as "The Love Song", "The Vagabond King" and "Madame X."

Mr. Hemus's radio career began in 1926, when he appeared in a radio minstrel show. He had also been heard as the Town Crier on the "Town Hall's Meeting of the Air." His wife survives him.

Anna E. Ziegler

Anna E. Ziegler, prominent for many years from the beginning of the century as a voice teacher in New York, died after a long illness in Kingston, N. Y., on Jan. 7. She was 81. Founder and first president of the New York Singing Teachers' Association, she early became an advocate of opera in English and wrote a book on voice study in which she claimed Caruso had given her the secret of his voice production. She is survived by one son, Frederick. Funeral services were held on Jan. 9 in Kingston and interment will be in Brookfield, Conn.

Henry Bretherick

SAN FRANCISCO.—Henry Bretherick, organist and organ authority, died at his home here on Dec. 17, at the age of 94. A native of Leeds, England, he came to this country at the age of 16 and after studying with Clarence Eddy devoted his early years to teaching music to the blind in Jacksonville, Ill. He founded the Quincy Conservatory of Music, Quincy, Ill., and came to San Francisco in 1892. For more than a quarter of a century he was organist at the First Unitarian Church.

He served as president for many years of the California Music Teachers' Association, an organization he had helped to found, and was instrumental in making the study of music available to California school children.

Maurice Seligson

PASSAIC, N. J.—Maurice Seligson, pianist and teacher, and since 1936 a member of the faculty of the New York College of Music, died at his home here on Jan. 4, in his fifty-fourth year. He had formerly, under the stage name of Kharum, been accompanist and soloist with Harry Lauder both in this country and in England.

ing of the Beethoven Concerto No. 3 for piano and orchestra.

The first of a series of music forums sponsored by the Community Schools took place at the Art Museum on Dec. 6. It was devoted to the life and music of Edvard Grieg. Clara Meyer conducted the meeting and the soloist was Gizella Ehrenwerth, violinist, who played two movements of the C Minor Violin Sonata, with Mrs. Henry Bry at the piano.

HERBERT W. COST.

Washington Sees Ballet Theatre

Several Novelties Performed—National-Symphony Plays

WASHINGTON.—The Ballet Theater gave three programs with the National Symphony Orchestra to capacity audiences in Constitution Hall November 14 and 15.

Among nine ballets in the Sunday matinee and two evening events were four which had not been presented in the Capital before—"The Fair of Sorochinsk", "Helen of Troy", "Madoiselle Angot", and "Three Virgins and a Devil".

The novelties as well as the several previously presented ballets including "Swan Lake", "Peter and the Wolf", and "Slavonika" were accorded the enthusiastic reception to which ballet artists have long been accustomed in the Capital.

The National Symphony, operating from the pit, performed its duties zestfully under the able direction of the Ballet Theater conductors, Antal Dorati and Mois Zlatin.

Nathan Milstein was soloist in the National Symphony's second concert in Constitution Hall Nov. 21. In his third appearance with the orchestra, Mr. Milstein gave a brilliant performance of the Brahms Violin Concerto. It was followed by an ovation for the soloist, and Dr. Hans Kindler, the orchestra's conductor.

Dr. Kindler was also roundly applauded for the orchestra's performance of Respighi's "Pines of Rome" and the conductor's own setting of a Corelli Suite for Strings. Dr. Kindler rounded out his program with the prelude and toccata by Gardner Read, and a Kindler arrangement of the entr'acte from Mussorgsky's "Khovanstchina". AUDREY WALZ

Cincinnati Enjoys Varied Events

Draper and Adler Appear in Joint Recital—Chorus Heard

CINCINNATI.—Paul Draper and Larry Adler gave a recital at Taft Auditorium on Dec. 1 under the auspices of the Cincinnati Concert Management. Mr. Draper won his audience with his charming personality. This was also true of Mr. Adler, who does wonderful things with a simple instrument. He can produce almost any sound from the harmonica.

Under the direct management of J. Herman Thuman, the Don Cossacks were heard in Emery Auditorium on Dec. 6. This group, under Serge Jaroff, offered sacred, dramatic and comic songs as only they can.

This is the 51st season for the Orpheus Club. Dr. Thomas James Kelly has conducted the ensemble for 30 years, while Charles J. Young, his assistant and accompanist, has been connected with the club for 31 years. For their concert on Dec. 2, Barbara Darlys, soprano, was the soloist. The second portion of the program was given over to the singing of Christmas Carols, and the soloist joined the club in the closing number, "Oh, Come All Ye Faithful". V. A.

Music on the Air

By MARK CONEY

Another Popularity Poll



Lily Pons

Radio Daily's poll of radio editors over the country to determine what the gentlemen of the press prefer in the way of air entertainment bears out pretty faithfully the verdict of the previous poll conducted by *Motion Picture Daily* so far as programs of serious music are concerned. There is only one divergence—Lily Pons takes first place among "Female Classical Vocalists" in the *Radio Daily* results whereas Gladys Swarthout won that position in the movie paper. The latest poll again picks the New York Philharmonic-Symphony as choice symphony program, Arturo Toscanini as the leading conductor and John Charles Thomas as most favored male singer in the serious music category.

With the Orchestras

Soloists with the New York Philharmonic-Symphony during January will be Alexander Brailowsky, pianist, (16th); Bronislaw Huberman, violinist, playing the Brahms Concerto (23rd); Leonard Rose, the orchestra's assistant solo cellist, playing the Lalo Concerto (30th). Bruno Walter will return to the podium on Feb. 6 offering Mahler's Fourth Symphony and a Mozart Symphony. Deszi Halban will be soprano soloist. . . Telephone Hour soloists for the month will include Marian Anderson (17th) and Nelson Eddy (24th). . . Continuing his series with the NBC Symphony emphasizing American music, Leopold Stokowski will include Thomson's "The Plough that Broke the Plain" and Skilton's "Sunrise Song" on Jan. 16. . . Clifton Fadiman, of Information Please fame, is filling a limited number of engagements as intermission commentator for the Boston Symphony broadcasts on Saturday nights. Rumored engagement of Deems Taylor for that post has not materialized as yet. Note, by the way, the new time for the Boston broadcast—8:30 to 9:30 p. m. The new sponsored series began on the Blue net on Christmas Day.

Cuff-Notes

The Voice of Firestone (NBC, Mondays, 8:30 p. m.) takes to the road for the next several weeks. The first tour broadcast was to be from Chicago on Jan. 10 with Richard Crooks, soloist, and Roy Shields as guest batonist. The program will return to New York for the Jan. 17 stanza when Dorothy Kirsten and Thomas L. Thomas will be guest soloist and Gus Haenschen the conductor. Jan. 25 will find the program in Houston, Tex., where Richard Crooks will be joined by William Primrose, violinist, as soloist under Howard Barlow. Back in New York on Jan. 31, Barlow again will conduct and Mary Van Kirk will be soloist. Mr. Crook's concert dates account for his absences. February and March itinerary is not yet announced. . . Guests of Andre Kostelanetz on The Pause That Refreshes (CBS, Sunday, 4:30 p. m.) will be James Melton and Larry Adler (Jan. 23) and Bidu Sayao and Zino Francescatti (Jan. 30). Kosty will give the first performance of Jerome Kern's "Cover Girl" (lyrics by Ira Gershwin) on Jan. 16 with Jane Froman as guest vocalist. . . Bernard Herrmann will conduct the world premiere of Richard Arnell's Chamber Symphony on Invitation to Music (CBS, Jan. 19, 11:30 p. m.). . . The 15-minute spot, New Voices in Song (CBS, Sunday, 9:45 p. m.) offers Jean Love, young Australian singer who won the Melba bequest scholarship (Jan. 16) and Dorothy Benfield, young soprano, (Jan. 23). . . 12:30 p. m. has become Military Time at NBC. On Monday the Navy Band is heard; on Tuesday comes the Coast Guard on Parade from New London, Conn.; Wednesday brings the Air Forces Band; Thursday, the Naval Aviation program called "Sky High" from Glenview, and Friday, the Marine Band.

So They Say

Add wonders of the air-waves: Bohuslav Martinu was sitting in the green-room of Carnegie Hall on New Year's night while Artur Rodzinski was conducting the New York Philharmonic-Symphony in the second performance of the composer's Second Symphony. But Martinu, bent over a small portable radio, was listening to the first broadcast performance of his new Violin Concerto being played by Mischa Elman and the Boston Symphony under Serge Koussevitsky. Suddenly applause burst upon him from two sides. Elman was bowing in Boston at the conclusion of the concerto and the composer was being called out for bows at the finish of the symphony in New York. It probably was the first time in history that a composer listened to one of his works and then came out and bowed for another.

Along Radio Row

Lucille Manners, Cities Service songstress, was married on Jan. 6 to Lt. William J. Walter of the Army Air Force, nephew of Col. Jacob Ruppert, at the Manners Short Hills home. . . Morton Gould, Cresta Blanca conductor, got some weird gifts on the occasion of his 30th birthday recently. Among them were a very stale birthday cake, a baton that broke in two when he tried to conduct with it, a battered Mickey Mouse pocket watch and a set of pictures of pin-up girls, vintage 1890. . . Sir Thomas Beecham, whose reputation as an execrable singer is second only to his fame as a great conductor, made an unwitting radio debut in the former role during the broadcast of the "Messiah" on CBS, Dec. 22. Those peculiar sounds that came out of your loudspeaker were Sir Thomas forgetting himself and adding his voice to Handel's otherwise chaste vocal line. . . A distinct loss to the human interest side of radio is the suspension of Ted Cott's weekly interviews with musical personalities on WEA. "Sounding Board" was an entertaining and frequently illuminating quarter-hour; let's get it back.

(Note: All hours of the day mentioned above are Eastern War Time.)



CONDUCTOR AND COMPOSERS WHOSE WORKS HE IS PLAYING Leopold Stokowski (Left) Discusses with Four American Composers the General Motors Symphony of the Air Repertoire in Which They Are Represented. Left to Right: Deems Taylor, Paul Creston, Aaron Copland and William Schuman

I.S.C.M. Chapter Gives St. Paul Concert

When the current year's festival of the International Society for Contemporary Music, scheduled to be held at the University of California, had to be cancelled because of wartime conditions Mark Brunswick, president of the United States Section, conceived the idea of extending the activities of the Section by establishing local chapters in different American cities. The first of these chapters to give a concert has been the St. Paul and Minneapolis one.

The committee which organized a performance at Hamline Hall, St. Paul, this past Dec. 1, consisted of Ernst Krenek, Dimitri Mitropoulos and Arthur Williamson. From the University and from local musicians there was whole-hearted cooperation. Mr. Krenek had, in a broadcast a week before the event, sketched the history of the Society and told of the works to be performed.

An enthusiastic audience that packed the hall to capacity heard a program which consisted of piano pieces by Roger Sessions, played by Marjorie Winslow Briggs, two songs by Charles Ives, sung by Alice Gerstl Duschak and accompanied by Mr. Mitropoulos, a piano sonata by Ernst Krenek, performed by the composer, and a cello sonata, by Victor Babin, played by Nikolai and Joanna Graudan. All the works had their first performances anywhere.

It is expected that the example of the Twin Cities will soon be followed by the I.S.C.M. chapters established in San Francisco, Cincinnati, Boston, Colorado Springs and Northampton, Mass.

Beecham Sues Detroit Symphony Society

DETROIT—Sir Thomas Beecham, English conductor, has filed suit against the Symphony Society in Wayne County Circuit Court for \$7,750, charging that the cancellation of seven concerts he had been scheduled to direct during 1942-43 was not made early enough for him to secure other bookings. It is reported that the concerts were cancelled when the Symphony Society found itself unable to carry out the season's schedule of performances owing to financial difficulties. Sir Thomas stated that the cancellation of his appearances—which would have paid him \$1,250 each—was made too late for him to obtain other contracts, and that in consequence he suffered financial loss.

Officials of the Detroit Orchestra, Inc., which now maintains the Detroit Symphony, emphasized that Sir Thomas' suit in no way concerns their corporation, which is an entirely different organization from the Detroit Symphony Society, which managed the Symphony before the suspension of the 1942-43 season.

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BOHEMIANS HONOR 80- YEAR-OLD MEMBERS

Four of the Octogenarian Members of the New York Club Who Were Feted. From the Left: Henry Holden Huss, Samuel A. Baldwin, Harry Rowe Shelley and Gustave L. Becker



Larry Gordon, Staff Photographer

PAYING special honor to its members who have reached the age of four score, The Bohemians of New York gave a party at the Harvard Club on the evening of Jan. 3. Four of the octogenarians were present and played, to the vast enjoyment of the assemblage, an arrangement for eight hands on two pianos of Vollstedt's "Jolly Fellow", made by Carl Deis, the club's treasurer, who was in charge of the program.

Also on the list of formal entertainment were Mr. Deis and Edwin Hughes, who played Bauer's arrangement of the "Star-Spangled Banner"; a Youth Octet led by Paul, the violinist son of Jacques Wolfe, composer; and Dougherty and Ruzicka, who played the former's setting of a Prelude and Fugue by Buxtehude and an original work entitled "Music from Seas and Ships," written for Mr. Dougherty's brother who was on the Arizona at Pearl Harbor.

Mr. Deis substituted for Mr. Bauer, who was unable to be present. Also on the absent list because of bad weather were Walter Damrosch, noted conductor; Isidor Philipp, pianist, and Carlos Sanchez, singing teacher, all of whom belong to the class honored.

The quartet present included Henry

Holden Huss, pianist and composer; Samuel A. Baldwin, organist of City College for many years; Gustave L. Becker, piano pedagogue, and Harry Roe Shelley, anthem composer and organist. About 200 persons were present. Mr. Hughes is the president of the Bohemians.

Syracuse Chorus Stirs Enthusiasm

SYRACUSE.—The 64th Concert of the 32nd Season of the Syracuse University Chorus, under continuous direction of Dr. Howard Lyman, on Dec. 9, in the College of Fine Arts, was the most satisfying of many years. An important contributing factor was the presence of the four outstanding soloists: Margaret Daum, soprano; Saida Knox, contralto; Donald Dame, tenor and Elwyn Carter, bass-baritone.

The program presented first the Christmas section of Handel's "Messiah," followed by an interestingly arranged miscellaneous second part, presenting all four guest artists in solo appearances. Margaret Daum offering one of Pamina's airs from the "Magic Flute", Saida Knox Saint-Saëns's "Mon Coeur s'ouvre à Ta Voix," Donald Dame The "Flower Song"

from "Carmen" and Elwyn Carter the "Invitation to Eros" by Kursteiner.

A feature of the concert was the presence of a large group of Service Men as members of the chorus. Dr. Lyman, conductor, took advantage of this to present the male voices in the Handel-Lefebvre "Thanks be to Thee." The chorus presented as the finale of the program two of the Horatio Parker "Hora Novissima" ensembles; Syracuse orchestral players assisted.

San Antonio Season Begins Auspiciously

Artur Rubinstein Applauded in Recitals—"Don Pasquale" Is Sung

SAN ANTONIO.—The season opened Oct. 12 with the Municipal Auditorium packed for Tito Guizar and his company who aroused enthusiastic demonstration. Coming under the auspices of the Pan American Round Table, the concert was in charge of the Devoe management, in conjunction with the Music Corporation of America.

Also sponsored by Mrs. James E. Devoe in the Friends of Music course was the appearance of Artur Rubinstein a piano recital on Oct. 21, at the Municipal Auditorium. A program included numbers by Beethoven, Brahms, Chopin, Debussy, and Scriabin. Sponsored by Mrs. Devoe was the presentation of "Don Pasquale" with a notably fine cast including Louis d'Angelo, George Britton, Gabor Carelli, Stella Andrevia, and Ciro de Ritis. Staged by Désiré Deffrère, musical direction was under Paul Breisach. The performance was given on Oct. 31, and attracted a large audience to the Municipal Auditorium.

The Tuesday Musical Club's Artist Series opened Nov. 12, presenting Vivian della Chiesa to a capacity audience at the San Pedro Playhouse. Song groups and arias in Italian, French, German and English were sung. Rhea Shelters was the accompanist. Mrs. B. B. MacGimsey is chairman and Mrs. H. L. Bridgman booking chairman of the series.

The concert given by Ezio Pinza, bass, Nov. 10, at the Municipal Auditorium, was also under the Devoe management. His memorable program contained arias and songs in French, Italian and English of high artistic worth. Gibner King was a remarkably fine accompanist. Also a Devoe presentation of high rating was Carmen Amaya and her troupe. G. T.

Varied Concerts Heard in Portland

PORTLAND, ORE.—Marjorie Lawrence, with Gordon Manley at the piano, made her debut here in the first musical event in November at the auditorium. Schubert songs and Brunnhilde's Immolation scene from "Götterdämmerung" disclosed Miss Lawrence's rare gift of song and sincerity of purpose.

The Ellison-White Bureau presented the Platoff Don Cossack Chorus, and the Ballet Russe de Monte Carlo, in November, and Carmen Amaya, early in December.

Jaques Gershkovitch led the Portland Junior Symphony, in the "New World" Symphony, Russian Folk Songs by Liadoff and Tchaikovsky's

"Romeo and Juliet." Roslyn Frantz, aged twelve, played a Mozart piano concerto in C. Irene Johnson, soprano, with Margaret Notz Steinmetz accompanying, was presented by Mae Ross Walker in a song recital at the Woman's Club auditorium. Ralph Dobbs, pianist, was heard at the November meeting of the Portland District of the O.M.T.A. in the Art Museum. Henri Arcand, pianist, and Robert Hirzel, violinist, played recently in the Art Museum Series.

Marylhurst College's annual winter concert consisted of choruses by the Treble Triad and the debut of the chamber orchestra conducted by Boris Sirpo.

Celebrating annual founders' day of Mu Phi Epsilon, Maud Ross Sardam arranged a program by Genevieve Dundore, soprano, and a string trio. Mrs. George Hendricksen, accompanied by Vida Teresa Bannett, sang at the December assembly of the Oregon Federation of Music Clubs. Mrs. F. R. Hunter enlisted members of the Monday Musical Club, in programs for the Portland Federation of Women's Organizations for the Helen Manley Community Center and the service men during December. J. F.

Baltimore Offers Martinelli Tribute

Tenor Is Guest Artist with Visiting Opera Company—Orchestra Events Heard

BALTIMORE.—The Philadelphia Grand Opera Company, Francesco Pelosi, manager, presented "Cavalleria Rusticana" and "Pagliacci" at the Lyric on Nov. 25 before an enthusiastic audience which had come to pay tribute to Giovanni Martinelli as Canio. The veteran singer made a brief speech. The casts in both operas deserved the applause.

The Philadelphia Orchestra, Eugene Ormandy, conductor, with Rudolf Serkin as solo pianist, appeared on Dec. 1 at the Lyric before a capacity house. The interpretation given to the Beethoven Concerto No. 1 could serve as a model of style. Bernard Herrmann's suite from "The Devil and Daniel Webster" was an item of special interest.

Nathan Milstein, violinist, was the soloist at the National Symphony Orchestra concert on Nov. 23. Dr. Kindler gave able support in the Brahms Violin Concerto and vivid interpretations to the remainder of the program.

Peabody Artist Recital programs were presented by Luboschutz and Nemenoff, duo-pianists, on Nov. 26; Jesus Maria Sanroma, pianist, on Dec. 3; and Anna Kaskas, contralto, on Dec. 10. The Musical Art Quartet, of the Peabody Conservatory, with Harold Bauer, pianist, gave the fourth program of the Chamber Music Series on Dec. 6. The Baltimore Music Club, Mrs. Howard M. Kern, president, gave an interesting program at the Belvedere Hotel on Dec. 11.

Mischa Elman with assistance of Leopold Mittman at the piano, gave the second program of the Peabody recital Series, Nov. 19.

The Ballet Theatre gave two programs, Nov. 13, with the National Symphony.

Katharine Harris, soprano, Sarah Stullman Zierler, accompanist, and Shura Dvorine, solo pianist were the artists at the Baltimore Music Club program, Nov. 20. F. C. B.

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THE HARP—MUSICAL MEDIUM OF OUR AGE

By CARLOS SALZEDO

WHENEVER I am asked to speak or write on the development of the harp, I always find it advisable to start by dispelling the confusion that exists as regards the musical status of the harp. In general, the public is inclined to mix up the historic origin of the harp with its musical evolution. This confusion is caused partly by the numerous references made to what is called "harp" in the Bible and in books on ancient history, and partly because museums the world over are displaying "harps" of various past ages. Without belittling the historical interest of these landmarks, one should admit, however, that those "harps" have little bearing with "music." In fact, it has been often suggested that the name *harp* ought to be changed, for it is illogic to perpetuate a name which does not mean any longer what it meant; and since the harpsichord, and its various predecessors, ultimately became the Piano, there was no reason why another name should not have been given to the Harp when that instrument became entirely transformed. A new name would have avoided so many childish remarks, such as mingling harps with angels, for instance. Perhaps it is not too late, but this is not the object of this article.

There is a standing paradox regarding the harp: the less people know about that instrument, the more they talk about it and the more they express senseless opinions. The traditional brainstorm generally uttered by newspaper reviewers and music critics is that "the harp is the most ancient of musical instruments." Historically speaking, it is true but musically considered, it is a fallacy; indeed, the harp of the Jews, Egyptians, Greeks, and Irish, bears as much relation to the 20th century harp as an ox—historically the oldest means of transportation—to an airplane, scientifically the most modern instrument of transportation. Another traditional brainstorm is, that "the harp is a very limited musical instrument." This observation may be true, but only in the mind of people with limited understanding—musicians not excluded.

Today's Harp

It would go beyond the scope of this article to dwell with the entire musical development of the harp. Briefly, let us recall that at the outset of the 19th century, the harp could be played only in a few keys: nothing beyond four sharps and three flats! It was in 1811 that the famous French piano maker Sébastien Erard remedied this deficiency with a new mechanical device of his invention known as the "double pedal action", thanks to which it became possible to play the harp in every key. That improvement however had no bearing on the carrying power of the harp which in those days was very frail and therefore unable to attract composers. If we compare the tone of the various harps of the 18th and 19th centuries to the sonorous splendor of the contemporary concert grand harps manufactured in Chicago by Lyon & Healy, they bear a relation similar to the harpsichord of the past to our modern concert grand piano. Besides its sonorous achievement, the decoration of the contemporary harp has also undergone a complete and necessary—renovation. Although the



Carlos Salzedo

majority of harpists still cling to the various rococo styles of harp (just as some of them cling to bad music) the ranking harpists of today—virtuosi as well as orchestral harpists—use a model suggestive of contemporary architecture. I sketched that particular model in 1927; Witold Gordon, a Polish artist friend of mine, designed it, and it was manufactured in 1928 by Lyon & Healy, thanks to the progressive spirit of their (then, new) harp manager, Richard J. Keenley. That new instrument is made of highly polished maple and symbolized the transformation of the harp from the old fashioned and over-ornate gaudy parlor furniture era of the 19th century.

Harp Music

Some people entertain the bizarre idea that the outspoken repulsion I have for the old type of harp music is caused by my belonging to the progressive left wing of music. This opinion is obviously out of focus. In the first place, it is hardly necessary to remind the reader that genuine progressive musicians have the deepest admiration and love for the great masters of the past. But it would be inconceivable to love Bach, Beethoven, Chopin, Wagner and Debussy with sincerity, and at the same time bear the distasteful harp music written in the last century by such harpists as Boscha, Oberthur, Godefroy, Parish-Alvars, Aptomas and Hasselmans. This was explainable and even excusable at the beginning of this century when the harp had practically no literature of musical worth. In my student days I was compelled to swallow that abominable stuff—under protest. Imagine the paradox and ordeal of harp students' musical evolution, flanked by Bach and Godefroy! Fortunately times have changed; we have now an excellent repertoire of good harp music. There is no excuse any longer for harpists to perpetuate harp music of low birth. It was that degrading music which kept the harp too long in disgrace with the leading musicians and the serious-minded public.

Berlioz and Wagner were the first composers to give the harp a prominent place in their scores; but their harp scoring was insignificant

or ineffective if we compare it to the sensitive and well-sounding harp parts of Debussy, Ravel and Puccini.

Without desire to bring music—or harp—into politics, it is apropos to remark here that the harp is best understood by composers of Mediterranean culture, principally the French and the Italians. Every note written by Debussy in "The Afternoon of a Faun", "La Mer", or "Iberia" and, of course, his immortal "Pelléas et Mélisande" has determined the proper function of the harp in the orchestra. The same is true of Puccini's "Bohème", "Tosca" and "The Girl of the Golden West". Richard Strauss, whose music I otherwise profoundly admire, wrote thoughtlessly for the harp. His impressive-looking runs are "Papier Musik": it cannot be heard except, of course, when the harp is practically alone. Strauss' conception of the harp starts and ends with old-fashioned arpeggios or unnecessary doubling of other instruments.

Some of our best conductors are deaf-minded as regards the harp. The scope of this article precludes some unbelievable occurrences on that subject. Here again, it is apropos to point out that conductors of Mediterranean culture, in general, have a truer understanding and finer harpistic sensitiveness than their Nordic confreres.

Solo Repertoire

The piano is usually the first instrument through which composers become initiated to Music. This accounts for the immense repertoire of piano music. Even at the time when the piano was still an edgy-sounding instrument, it had sufficient potentiality to inspire such immortal piano writers as Chopin and Liszt and later on, Scriabine, Debussy and Ravel. The repertoires of the violin and of the cello cannot be compared with that of the piano. As regards the harp's, our *advisable* repertoire is not yet very large, but in musical significance it has no reason to envy that of the violin and cello.

The destiny of the harp repertoire in solo or with accompaniment of orchestra belongs to musicians who will be equally gifted as progressive harp virtuosi and as progressive composers. For example, an excellent harp virtuoso mildly or conservatively gifted as a composer, will only duplicate in a contemporary way the regrettable harp output of the past century. And, of course, no composer, great or small, can genuinely write for harp solo; he will always need the close cooperation of a good harp technician. This is all the more true today on account of the complex evolution of the art of harp playing, which for the past twenty-five years offers a wealth and variety of musical color and effect larger than any other instrument, pipe organ excepted. It seems in order here to recollect that what differentiates the harp from any other musical instrument is the fact that it is orchestral in its tonal range.

A Basic Chamber Music Instrument

For some time the harp has rivalled and even superseded the piano as a basic instrument for chamber music. Saint-Saëns, D'Indy, Pierné, Debussy, Ravel, Florent Schmitt, Caplet, Jongen, Arnold Bax and our own American composers Wallingford Riegger and Boris Koutzen have enriched the chamber music literature with works for harp and strings, or wind instruments, or both.

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(Continued on page 34)

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Horenstein Heads Philadelphia School

PHILADELPHIA—Jascha Horenstein will serve as director of the Academy of Vocal Arts during the absence of Vernon Hammond, recently called for duty in the army. The new director was born in Kiev, Russia, and began his career in Berlin and Düsseldorf. Later he conducted various orchestras throughout Europe and appeared as guest-director for operas in Stockholm, Warsaw and other cities. Here, he has been associated with the Film-Music Research Project of the Rockefeller Foundation and with the faculty of the New School for Social Research. He also appeared as guest-conductor of orchestras in New York and elsewhere.

N. Y. U. Gives Lecture Series
To provide clerks in music stores with a basic knowledge of musical history and musical forms, New York University has organized a series of 16 weekly evening lectures and discussions on music beginning Feb. 2. The course has been organized by a committee headed by Arthur A. Hauser, vice-president and sales manager of Carl Fischer, Inc. In addition to Mr. Hauser, lecturers in the new course will include John F. Sengstack, Gustave Reese, John Tasker Howard, Charles E. Griffin, Osbourne McConathy, Edwin Hughes, Frederick Kinsley, Lilla Belle Pitts, Philip James, George H. Gartlan, Peter Wilhousky, Isadore Freed and Ennis D. Davis.

Enrico D'Amicis Sings for Sailors
Enrico D'Amicis, singer and teacher, gave a recital for disabled sailors and marines at the St Albans Naval Hospital on Dec. 26. Besides a program of songs by Posford, Lehmann and others, Mr. D'Amicis offered his own song, "Blue Dawn."

Music Therapy Illustrated at Meeting
Addresses by Harriet Ayer Seymour, president of the National Foundation of Musical Therapy, and by Ruth Bradley, National Chairman of Musical Therapy of the National Federation of Music Clubs, were made at the meeting of the Associated Mu-

sic Teachers League in Steinway Hall on Dec. 23. Groups of musical numbers, as done in hospital wards, were played by Mrs. Stanley Thompson, harpist, and Andrea di Sessa, violinist. Lucille Cummins, contralto, was heard in songs.

Composers Press Sponsors Two Concerts

At the Haubel Studios, New York, the Composers Press presented a student concert on the afternoon of Jan. 9 and a young artist concert the evening of the same day. The performers were pupils from the studios of Ann Chenee, May Etts, Milo Giovanni, Harold Henry, Ethel Glenn Hier, Clara Novich, Rose Raymond, Elizabeth Robertson, Constance Talarico, Augusta Tellefsen, Raissa Tselentis, Meta Weiss, John Wummer, Emil Levy, Bogumil Sykora, Judson League, Grace Leslie, Richard Parks and Ruth Shaffner.

Mu Phi Epsilon Office Moved to Ann Arbor

The National Executive Office of Mu Phi Epsilon has been moved temporarily from Minneapolis to Ann Arbor, because of the resignation of Bertha Marron King as executive secretary. The office will be under the supervision of Ava Comin Case, national president, with the assistance of Jean Westerman as acting secretary-treasurer. The address is 222 Nickels Arcade, Ann Arbor, Mich.

Gordon Quartet at Eastman School

ROCHESTER.—The Gordon String Quartet will be sponsored by the Eastman School of Music of the University of Rochester and will make Rochester its headquarters, according to the university. Jacques Gordon, founder and first violinist of the quartet, is also head of the Eastman School violin department.

Ball Named Toledo Music Supervisor

TOLEDO.—Clarence H. Ball, tenor, has recently been made supervisor of music for the Toledo City Schools. Mr. Ball has for many years been associated with the school system and in recent years has been in charge of vocal music in the high schools.



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Ethel Glenn Hier, Teacher of Piano, Takes
a Walk in the Birch Groves Near Her
Studio at Lakeside, Conn.

Cleveland Marks Orchestra Birthday First Twenty-Five Years Are Celebrated at Special Event

CLEVELAND—The Cleveland Orchestra recently marked the completion of its first 25 years. The first concert was played in Gray's Armory on Dec. 11, 1918, with Nikolai Sokoloff conducting. To celebrate the event, the premiere of Nikolai Lopatnikoff's "Opus Sinfonicum" was given. This work was awarded the \$1,000 prize given by Mr. and Mrs. Elroy J. Kulas, members of the board of trustees of the Musical Arts Association, which sponsors the orchestra, in a contest held at the close of last season. Mr. Lopatnikoff shared the applause with Erich Leinsdorf, who gave the new work a painstaking performance. The remainder of the program included Goedicke's transcription of Bach's Passacaglia and Fugue in C Minor; Debussy's "Afternoon of a Faun"; and the Beethoven "Eroica" Symphony.

Maynor Is Soloist

Dorothy Maynor made her first appearance as soloist with the orchestra at the concerts on Dec. 16 and 18. Rarely has an artist received such an ovation in Severance Hall. Mr. Leinsdorf's control of the orchestral resources was admirable. She sang "L'amero saro costante" from Mozart's "Il Re Pastore", "Abscheulich" from Beethoven's "Fidelio", the recitative and Air of Lia, from Debussy's "L'Enfant Prodigue"; and "Depuis le jour", from Charpentier's "Louise". Orchestral works on the program were Schumann's "Rhenish" Symphony; Ravel's "Le Tombeau de Couperin"; and Bizet's "L'Arlésienne" Suite No. 1.

The Sunday Twilight Concerts under Rudolph Ringwall continue to attract capacity audiences. During November the orchestra visited Elyria, Ashtabula, Alliance, Warren and Sandusky. Cleveland's gifted young pianist-composer, Vivien Harvey Slater, was soloist in Alliance and Warren, playing the Beethoven Concerto No. 4.

Artur Rubinstein gave a stirring performance of Brahms's Piano Concerto No. 2 at the seventh pair of symphony programs in Severance Hall on Dec. 2 and 4. Resounding applause brought the pianist to the stage many times until he generously added a Brahms Intermezzo. The first performance here of Randall Thompson's Symphony No. 2, and Strauss's "Till

Eulenspiegel" completed the program. Mr. Leinsdorf was warmly applauded for his interpretations. Mr. Thompson's symphony was universally admired.

The annual appearance of the Boston Symphony took place on Dec. 7 in Music Hall as one of the attractions of the Cleveland Civic Concert Association, directed by Mrs. Emil Brudno. Manager C. E. Judd announced that Dr. Koussevitzky was ill. When Richard Burgin appeared he was greeted with warm applause. Mr. Burgin led the orchestra in revealing performances of Brahms's Symphony No. 1; Schönberg's "Verklärte Nacht"; and Mussorgsky's "Pictures at an Exhibition".

WILMA HUNING

Wallenstein Gains Los Angeles' Favor New Conductor Unifies Philharmonic — Several Novelties Played

LOS ANGELES—The second and third subscription pairs of the Los Angeles Philharmonic Dec. 2-3 with Albert Spalding, violinist, and Dec. 16-17 without soloist, exhibited the unifying process going on under the musical directorship of Alfred Wallenstein. Many new faces are seen in the orchestra's ranks with David Frisina, concert-master and Zoltan Kurthy, assistant-conductor and first violist, leading string sections. Capacity audiences greeted the new conductor, whose popularity is growing with every public appearance.

The novelties have been Kabalevsky's Overture, "Colas Breugnon", a light work to open a concert; Robert Russell Bennett's "Four Freedoms", during "Bill of Rights Week"; Villa-Lobos's "Bachianas Brasileiras" No. 2, for full orchestra—a work which interested everyone—and No. 5 for soprano and six cello—wild and haunting as sung by Dorothy Lundgren. The symphonies were Schumann's "Rhenish" and Dvorak's "New World". Stravinsky's "Petrouchka" was given a stunning performance early in December. Spalding played a Mozart Concerto not too well and the Chausson "Poème" very well indeed.

For Bill of Rights' Week the Werner Janssen Orchestra concert was given Dec. 12 in the Ebell Theater with the Villa-Lobos Choros (No. 10) particularly pleasing the audience. William Schuman's Symphony No. 3 was also heard with interest. The new "Paratroops", by Pvt. Gail Kubik, proved to be noisy rather than profound. ISABEL MORSE JONES.

Washington Opera Makes Debut

Local Association Gives First
Performance with Martinelli

WASHINGTON. — The Washington Grand Opera Association gave its first performance on Dec. 21, in Constitution Hall, Giovanni Martinelli appeared in the stellar role of Leoncavallo's "Pagliacci," which was presented with "Cavalleria Rusticana."

A sold-out house heard the twin-bill, and loudly applauded Mr. Martinelli and other artists, including Carlo Peroni, who was called on short notice to conduct in the place of Giuseppe Bamboschek, who was ill. The successful evening was a reward, justly earned by the Association, managed by William Webster.

Mr. Martinelli was in excellent form, giving his Washington audience a full measure of his artistry. He had able support from Mr. Peroni.

Singing with the veteran of the Metropolitan Opera, were Marjory Hess, young Chicago soprano, who

was Nedda; Angelo Piloto who was Tonio, and Frank Martin, the Silvio. These "youngsters" turned in worthy performances. In the "Cavalleria" cast Mario Palermo replaced Sydney Rayner, and gave an able account of himself. Mr. Webster has announced "La Traviata" for Jan. 25, and "La Bohème" for Feb. 24. A. W.

Civic Orchestra Is Heard in Utica

UTICA.—The Don Cossacks singing at Colgate University Jan. 3 made their second appearance within a few weeks in this section having been heard as the major fall attraction of the Great Artists Series at the Stanley Theatre, Utica, in November.

Sigmund Romberg and his orchestra played to an audience of more than 3,000 at the Stanley Dec. 22, when Mary Becker, Syracuse violinist, was the featured soloist.

The Civic Orchestra under Edgar J. Alderick opened its season on Dec. 15 at the Utica Theatre. The 70 musicians offered as their major attraction the Franck D Minor Symphony. A nice cohesion among the choirs this year reveals distinct improvement. The Civic Society is planning a series of concerts which will extend into May. The B Sharp Musical Club, sponsoring Community Concert recitals at the Avon, brought the Trapp Family Singers on Dec. 1. Most of the Christmas selections were done in arrangements of Franz Waser, the singers' conductor. E. K. B.

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NEW MUSIC: Songs and Easy Modern Pieces Lead List

GALAXY ISSUES NOVELTIES OF DISTINCTIVE CHARACTER

GALAXY'S latest sheaf of novelties includes distinctive songs by Charles Repper and James Miller and a number of choral works of unusual musical significance. Mr. Repper's "Where Lilacs Blow", a setting of a text by Hortense Roberta Roberts, is a finely imaginative art song of rich musical quality, written with so keen a sense of balance that the voice part and the accompaniment form a complete and indissoluble entity. It is planned for a low voice. In "You Gonna Reap" Mr. Miller has freely arranged one of the less familiar Negro spirituals in a tasteful and judicious manner that vivifies its spirit and provides it with a warm chordal background in the piano part.

In the choral domain Mario Castelnuovo-Tedesco has taken in hand Wordsworth's beautiful sonnet, "On Westminster Bridge", and given an inspired sweep to his imagination in clothing it with music of quite uncommon character and exceptional effectiveness for four-part mixed chorus. In different vein is Richard Purvis's amusing "On the Street Car", for three-part women's chorus, with mezzo-soprano or soprano solo, in which the whimsical spirit of the words by Merrill Moore is potently projected through delectable music.

Then Nicholas Douty has made an excellent arrangement for women's voices in three parts of Jean Sibelius's song, "The Tryst", and Katherine K. Davis has done similarly impressive work for four-part mixed chorus with Thomas F. Dunhill's vocal setting of Yeats' "The Cloths of Heaven". In addition, Galaxy has added to its library of sacred music two notably beautiful choruses in "God Is Wisdom, God Is Love" by Powell Weaver, for mixed voices with alto solo, and "Guide Me, O Thou Great Jehovah" by Carl F. Mueller, for women's voices in three parts, and a peculiarly effective setting by George Wald of "O God Who Art Peace Everlasting", a prayer for peace from the Mozarabic liturgy, for four-part mixed voices.

SETTINGS OF BENET POEMS PUBLISHED BY MUSIC PRESS

THE widely ranging Music Press, Inc., which has made so many gems of unfamiliar music accessible and practically usable, has now issued a set of two-part songs for women's voices of unique character by Henry Cowell under the title of the first of the three, "American Muse", the other two being "Swift Runner" and "Immensity of Wheel". They are settings, of course, of passages from Stephen Vincent Benet's "John Brown's Body", passages commenting on the special quality of American life.

The music of these settings, the foreword points out, is an original development of materials suggested by



Frank La Forge Mario Castelnuovo-Tedesco

the early American folk-hymn style, as found in shape-note hymn books of a century or so ago, a style characterized by open and consecutive fifths and octaves, the sustaining of unaccented syllables, and modes that suggest a Celtic origin. Mr. Cowell's manipulation of this composite idiom has been exceedingly adroit and he has produced three choruses of exceptional interest, with the sharply contrasted moods of the texts skilfully captured and projected.

Music Press has also made two noteworthy additions to its Desoff Choir Series, edited by Paul Boepple, two choruses from Masses by Josquin Des Prés, the "Pleni sunt coeli" from the Mass, "Pange Lingua", and the "Agnus Dei" from the "De Beata Virgine" Mass, and two Christmas choruses from Claudio Monteverdi's "Sacrae Cantuunculae". Mr. Boepple has transposed the Des Prés compositions and the first Monteverdi work in order to make them more generally available and has added useful interpretative indications. He calls attention to the fact that the Monteverdi choruses, "The Angel Said unto the Shepherds" and "This Day Christ Is Born", reveal not only astonishing mastery of traditional 16th century polyphony but even audacious passages here and there that must have sounded surprisingly "modern" to the listener of 1582.

WALTON WRITES ORGAN SOLOS; BROADCAST ISSUES NEW SONGS

Two organ pieces by Kenneth Walton recently issued by Broadcast Music, Inc., should prove useful adjuncts to the church organist's repertoire. One is "In the Chapel", a devotionally moodful and simply written piece, and the other is "Sunrise", in which a well-graded crescendo from a quiet, expectant beginning is steadily developed to an imposing climax in a blaze of tonal sunlight.

The same firm also publishes a fine new sacred song by Gerry Erwin, "I Will Lift Up Mine Eyes unto the Hills", a broadly conceived and essentially churchly setting of Psalm 121, and a Negro spiritual collected and arranged by Donald Tweedy, entitled "Wash Me, O Lord!" This spiritual, with its changes of tempo and its sudden alternations from the major to the minor and back again expressive of

intense feeling and exaltation, is of peculiarly intriguing effect, as those who have heard Marian Anderson sing it can testify.

LA FORGE ADDS NEW SONGS AND A "LILY PONS ALBUM"

Frank La Forge has given his creative imagination new leeway in compositions both for voice and for piano solo that have just been published by Carl Fischer. His roundly developed facility in writing smooth harmonic progressions of warm, rich coloring in combination with a floating and soaring vocal line has almost surpassed itself in "Moonlight", a song of exquisite tints and atmospheric effects, for which he has written the words as well as the music. This is an exceptionally beautiful song and it is worthily accompanied by "Silence", the music of which eloquently captures the mood of a fine poem by Desire E. Shaw.

Then "I Will Extol Thee" represents an entirely different phase of Mr. La Forge's compositional work, his peculiarly apt manner of expressing in music the essence of a scriptural text, simply, straightforwardly and in a melodic idiom of uncompromising dignity. The words are taken from Psalm 115. A sacred song such as this fits into the service of almost any denomination or group.

The piano piece is an Etude for Sostenuto Pedal in C minor, a piece that focuses the player's attention upon the use of the much neglected and none-too-well understood middle pedal. At the same time, it is musically effective and grateful, providing an excellent teaching piece as well as a good program number.

In addition, Mr. La Forge has compiled a group of some eighteen of the favorite songs in the repertoire of Lily Pons and the collection is published as the "Lily Pons Song Album". It makes available for high voices many songs hitherto unobtainable in suitable keys and new English translations have been made of some of them, while a personal touch is given the collection by the inclusion of expression marks that indicate Miss Pons's manner of interpreting them. All of the songs have been individually edited and arranged by Mr. La Forge and he has also supplied some of those in a foreign language with English lyrics. These and his cadenzas have never before been published.

Here are to be found Chabrier's "Serenade of the Little Ducks", Bayly's "I'd Be a Butterfly", Pergolesi's "If 'tis for Me", Debussy's "Mandoline", the traditional Airs Sung By Ophelia, four Grieg songs, the Delibes "Maid of Cadiz", Fauré's "Roses of Ispahan", Marie Antoinette's Song, the "O Willo, Willo, Willo" from a manuscript in the British Museum and songs by Arne, Carey, Paradies, Jacques-Dalcroze and Saint-Saëns.

AND A NOCTURNE BY PHILIPP

THREE new works for piano by Isidor Philipp have recently been published by G. Schirmer. One is a Nocturne for piano solo and the other two are transcriptions for two pianos.

The Nocturne is a spaciouly planned composition of far-reaching poetic implications and deep sentiment. It begins in a melancholy mood, expressed in the key of A minor, which is eventually worked up to an impassioned climax of great dramatic power, this giving way in turn to a mood of tranquil reflectiveness and peace in the closing measures in the major. A piece of distinctive beauty, it is a pianist's composition and, hence, is written in an essentially pianistic style. A prerequisite is the

ability to play technically difficult passages with a very smooth legato.

For his latest transcriptions for two pianos the French pianist-composer has taken in hand the Toccata from Widor's Fifth Symphony for organ and the Scherzo from Mendelssohn's "Midsummer Night's Dream" music, both of which he has subjected to expert pianistic treatment. The balance of the parts is sustained with notably fine judgment and the appropriate scale of sonorities is provided for with unerring discretion. The Mendelssohn Scherzo accordingly emerges as a most delectable frolic on the keyboard for facile-fingered duo-pianists and the Widor Toccata, as a tonally opulent and brilliantly majestic work of impressive musical solidity for a concert program.

EASY MODERN MUSIC TO INITIATE STUDENTS

By way of offering an introduction to modern music through teaching material drawn from piano pieces by modern composers the Mercury Music Corporation publishes "Meet Modern Music," in two parts, the first consisting of some nineteen original solos in elementary grades and the second, of fifteen still in the easier grades but slightly more difficult. They have been edited by Esther Abrams.

Inasmuch as the object is to present the new approach of modern music in such a way that the foundation of a true understanding of it will be established in young piano students, some people will undoubtedly wonder why such pieces as Sibelius's Valsette and two pieces by Rhené-Baton, "A Little Song" and "A Little Waltz," have been included in the first book and Maykapar's "The Blacksmith," Jaques-Dalcroze's "The Battle," Abel Rufino's "Campestre" and even the Theme and Variations and "The Last Pavanne" by Enrique Granados in the second, since not one of these wanders very far from traditional procedures.

But the numerous examples of Bartók, Prokofieff, Stravinsky and Satie are convincingly chosen and Prokofieff's "Morning" in the second book will come as a surprise to many who have never associated anything so charming as it is with modern music as the term is generally meant. Then Part I has representative pieces by the forward-looking Rebikoff and by Gretchaninoff, Liapounoff and Goe-dicke, while less familiar names in the second are Armado Carvajal, three of whose pieces are given, Domingo Santa Cruz, represented by a "March of the Kittens," and René de Castéra.

BRIEFER MENTION

For Solo Voice, Secular:

"**S**ONG of the Refugee," by Belle Fenstock, words by Otto Harbach, an eloquently expressed lament ending with a cheering promise of restoration. Of timely sentiment (C. Fischer).

"Songs of the Dogwoods," by Bonita Crowe, a musically significant setting of a poetic text by Catherine Van Dyke (Bruce Humphries).

"The Songs You Sang," music by A. Borodine and an English lyric by Olga Paul forming a poetically ingratiating song (Marks).

"England, One Again," words and music by Vance Campbell, an appealing little song of touching sentiment (Chappell).

"Tales from the Vienna Woods," waltz by Johann Strauss, arranged and supplied with text by Nicholas Douty as a grateful vehicle for a light lyric soprano, with optional cadenzas for one of coloratura inclinations (Presser).

6 Songs of Timely Interest

- Prayer for the Men Who Fly.....low voice.....Russel Wragg
- London Bridge.....for Baritone or Tenor.....Orvis Ross
- Glory.....high, med. and low.....Charles Wakefield Cadman
- Forward We March!.....medium voice.....Clara Edwards
- Onward, Ye Peoples!...high, medium (or low)...Jean Sibelius
- A Soldier's Prayer.....medium voice.....Richard Purvis

Galaxy Music Corp., 17 W. 46th St., New York

Albert Spalding Writes of Life and Music

THE words "Rise to Follow" are part of a line out of Walter Savage Landor. They are also the title of the present autobiography of Albert Spalding (New York, Henry Holt and Co., \$3.50). This autobiography is a delightful tale delightfully told. It is not, on the one hand, a pompous chronicle of triumphs or, on the other, a record of profound reflections or of the adventures of an artist soul among masterpieces. Its chief occupation is to mirror the comings and goings, the travels and encounters and friendships of a musician with gentility bred in the bone and native talents strong enough to win him more than casual distinction among the violinists of his time.

Mr. Spalding, a young man in his fifties, has lived a charming life, something almost of a Mendelssohnian life. That is not to say that he was cradled in the lap of luxury or that he grew up as a millionaire who chose music as a kind of lasting avocation. Perhaps he was not obliged to slave and to struggle to achieve his ambitions. Certainly he was not forced to combat starvation. His good fortune was that he obtained all the chances he needed to cultivate a fine mind and ample gifts. When he wanted to travel and to perform in Europe he could do so. When he wanted to come back to America and to play here he was in a position to do that. He encountered no end of delightful or important people and almost invariably at the right time. In short, good luck usually met him half-way and he deserved it.

A Sense of Humor

He came from a fine family if not, as some may at one time or another have supposed, a family of inflated plutocrats. His father, as most people know, was the noted sporting goods merchant. Albert had his share of straight-laced or otherwise eccentric aunts, grandmothers and female relatives of this sort or that who can seem amusing and picturesque across a vale of years but who, to a sensitive, growing child can be diabolically irritating. Happily young Albert had in his childhood a good deal of that humor which he retained as a grown man. He could even "howl with delight" when one of his grandmothers told him of cousins named "Delue, Reclue and Deguile."

Albert enjoyed quite early in life a



The Violinist-Author

privilege denied to most American children and often insufficiently appreciated by the rare ones who do have it—he spent many of his most impressionable years in Europe. In his case his foreign home was Italy and specifically Florence. For some reason or other he had asked for a violin in 1895 and had been given one as a Christmas present. He took lessons. Sometimes they were better, sometimes worse. He even played more or less publicly and once, when the Duke of Connaught was among the listeners, he broke an E string and, with more bravery than discretion, tried to defy fate by playing the passages for the E string on the A string.

Next day the papers carried "long and exaggerated reports" of the boy's prowess. Not long afterwards Albert, now 14, took an examination at the Bologna Conservatory, which was quite a formidable affair. Thirty points were required to pass out of a total of 50 and young Spalding, it seems, made good on 48. The learned Thebans of the institution had looked through their records and had found that only one musician had done as well in nearly 150 years. That prodigy had come from Salzburg and his name had been W. A. Mozart. It was, so Albert decided, "an incredible accident."

Beginning of Professionalism

Time went on and after various ups and downs he began to play professionally. He did this not out of any whim but frankly to earn a living. He played as a member of a little concert company in the French provinces and acquired in this humble way no end of experience and platform routine. His description of the two ladies who were his colleagues—a singer and a pianist—is inimitable. The pianist was in the habit of falling in a faint if her hearers did not sufficiently enjoy her work as a soloist. The singer, with Albert's help, would thereupon administer ammonia, meanwhile assuring the lady afflicted with vapors that she was her "delicious cabbage!"

Incidentally one outstanding detail of Mr. Spalding's book is his almost uncanny ability to translate literally certain typical French colloquialisms and expressions and to preserve in English the exact flavor of the French. Only one who has himself attempted this sort of thing can appreciate the skill with which the author has conveyed the exact vibrations of one language in terms of another. In this regard especially, his account of his meetings with Saint-Saëns is a masterpiece.

His travels took Mr. Spalding from one end of Europe to the other and his Russian experiences seem to have been particularly unforgettable. The personages he meets—diplomats, artists, managers—sometimes step living out of his narrative. Somehow, one of those that sticks in the reader's mind is that Mme. Nameiev, fatalist and hypochondriac, always about to perish of heart disease but ready to postpone her death a few days when a dance or some other important social function impended. It was Mme. Nameiev who invited Mr. Spalding to dinner and in the middle of the repast nearly floored him with the query: "Are you a virgin?" The violinist appears to have been equal to the emergency. "I determined not to answer this," he records. Anyhow, it was unnecessary for, clairvoyantly, the lady "proceeded to describe incidents in my life of which I had never heard."

When Mr. Spalding made his New York debut the late Henry E. Krehbiel, in one of his uncharitable moods, said scathing things. No doubt the violinist was not in those days an artist of the stature he later became. In any case Krehbiel lived long enough to see some of his implied predictions handsomely confounded. The artist gives a sincere, level-headed account

Music in the Ancient World

"THE Rise of Music in the Ancient World, East and West" by Curt Sachs (New York, W. W. Norton and Co., Inc., \$5), a history of music from ancient times to the middle ages, is obviously designed for specialists. From which one should not assume that it is either unreadable or that it demands an expert knowledge to penetrate. Its subject matter is enormously ramified and complex and to a great extent speculative. Mr. Sachs, however, commanding scholar that he is, writes on the most forbidding aspects of his vast theme with uncommon grace and clarity. In a work so many-sided, problematical and deep, this is an advantage, indeed.

Nothing about the volume is superficial or haphazard and its elaborate documentation enhances its importance. Some idea of the range and scope of Mr. Sachs's investigations may be grasped by the mere titles of the seven sections which constitute the work. These are "The Origins of Music," "The Western Orient," "East Asia," "India," "Greece and Rome," "The Greek Heritage in the Music of Islam" and "Europe and the Road to the Major and Minor Scales."

An immense and engrossing synthesis, "The Rise of Music in the Ancient World" traces in the utmost detail the manner in which, through countless years, music has been affected by unnumbered material and immaterial considerations, besides demonstrating how races, far apart in space, disclose none the less singular

of his successes both here and abroad, free alike from boastfulness or false modesty.

He goes into considerable detail about his various experiences in the first World War, when he was associated in various perilous enterprises (notably in Spain) with his good friend Fiorello H. La Guardia. Even in the conflict he had the kind of luck which, through his whole career, seems never to have deserted him. Despite his encounters with Washington officialdom he succeeded in obtaining the officer's commission at first denied him and in being transferred to outfits where his talents could be put to proper use. How many soldiers, perhaps as deserving but helpless against red tape, can claim as much?

"Rise to Follow," which diffuses not a little of that urbanity characteristic of its author is written with facile grace and clarity as well as with something of a really individual style. It is a book which reads easily and grows on one.

It opens and closes with a device that is perhaps unoriginal but none the less effective. Mr. Spalding shows himself at the outset rehearsing the Beethoven Concerto with Dr. Karl Muck in Hamburg. He returns to his hotel and falls to thinking of his childhood—which thereupon unfolds. And years later, at the close of a Hungarian tour, the mature artist leaves Budapest after a farewell word to Dohnanyi and the information that he is now bound for Hamburg to play Beethoven under Dr. Muck! P.

musical affinities and parallels. And much which has always seemed problematical about a question like for example, the music of the ancient Greeks, is placed through the evincing studies and authoritative deductions of Mr. Sachs in entirely new perspectives.

The book in effect is a life work and must be saluted as a masterpiece of its kind and a monument of really exalted scholarship. The science of musicology is the richer for its appearance. P.

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New York Concerts

(Continued from page 19)

pected to moderate their still untamed zest and to make rough places plain. That they can be sensitive when they choose the two young people clearly indicated in the Busoni Duetto and to a degree, likewise, in the Bach transcription. The Brahms Variations were in the main tumultuous (following the variation with the famous galloping figure, carried out with no end of smashing force and with a tall order of rhythmic excitement, the big audience broke into premature applause) but hardly captured the peculiar poetry of the music. Hindemith's sonata, with its chimes and its dry bones of counterpoint, seemed no better on rehearing than when it was brought forward last season. But it unquestionably offers a field for the distinctive talents of these youthful performers. P.

Jazz Concert Directed by Eddie Condon

An informal and highly diverting jazz concert was given in Town Hall on the afternoon of Dec. 18 under the direction of Eddie Condon. The musicians participating were Joe Bushkin and James P. Johnson, pianists; Edmund Hall and PeeWee Russell, clarinetists; Bobby Hackett and Max Kaminsky, cornetists; Sidney Catlett and George Wettling, drummers; Lou McGarrity and Benny Morton, trombonists; Bob Casey, bass player; Mr. Condon, guitarist and conductor; and Lee Wiley, who sang a group of Gershwin songs. Mr. Johnson played in memory of "Fats" Waller. In spite of the associations of the formal concert hall, the musicians soon warmed

up, and if this was not as exciting as it would have been downtown in a smoke-filled room, it was nevertheless far from being the funeral affair that so many jazz concerts turn out to be. R.

Robert Kitain, Violinist

Robert Kitain, violinist, was heard in a recital in Carnegie Hall the afternoon of Dec. 19. His program included Corelli's "La Folia," the so-called "Adelaide" Concerto, attributed to the ten-year-old Mozart but of doubtful authenticity, the "Kreutzer" Sonata (with Josef Wolman the pianist) and a number of shorter pieces, among them Sarasate's "Carmen" Fantasy.

The violinist's performances were variable. The tone he produced was sometimes warm but just as often thin and rasping. Much of his intonation too, was open to question, no less than his rhythm. However, Mr. Kitain met various technical problems with success, particularly in some of the trickier passages of a work like the Sarasate "Fantasy." P.

Hadley's "Bianca" Revived

"Bianca," the one-act opera by the late Henry Hadley, first performed in October, 1918, was given a performance at the Times Hall on the evening of Dec. 20 in commemoration of the composer's birthday. The piece which, it may be recalled, is based on a comedy by Goldoni, was done under the auspices of the National Association for American Composers and Conductors and the Henry Hadley Foundation. The title role was sung by Alice Tate, soprano, and the rest of the cast included James Phillips, bass, Donald Wheatcroft, Eugene Morgan and Alexander Eddy, baritones, and Carl Chase, tenor, Nicola Rescigno conducted. Y.

Orchestra Concerts

(Continued from page 10)

"Dies irae" movement contains a section suggesting a grotesque Dance of Death in the style of one of the medieval painters and the "Requiescat" brings a spacious and soaring melodic breadth. Dr. Hanson was present to congratulate Mr. Stokowski and the orchestra on a fine performance and to receive the warm applause of the audience.

Mr. Stokowski's version of the "Love Music" from Wagner's "Tristan" did not fare so well, for the orchestra was overdriven throughout. But in this swooning, inexcusably sentimental perversion of Wagner's music, a flawless performance would leave the basic faults as pitilessly glaring as an ineffectual one. Nevertheless, the audience roared with enthusiasm when the last syrupy note had died away. S.

Stokowski Leads N.B.C. Forces

NBC Symphony, Leopold Stokowski Conducting. Studio 8-H, Radio City, Dec. 19, afternoon:

Christmas Music from "The Messiah" Handel
Fantasia on Traditional English Carols Vaughan Williams
Folk Rhythms of Today Harris
Concerto for Orchestra on Russian Army Songs Mohaupt
(First Performance Anywhere)

Any orchestra performance led by Mr. Stokowski is always well led and the present one was no exception. That the program itself equalled the playing of it, is another matter. The Handel excerpt is agreeable but monotonous and the Vaughan Williams Fantasia is top heavy. Slim, charming Christmas carols are overlarded with orchestral effects. Those who enjoy Roy Harris's music probably liked the number played. The audience applauded it with gusto. The best moments of the hour were the Concerto. It is richly, if sometimes thickly, orchestrated, but the second movement of the three, a Largo, is very charming and melodious. The piece will bear re-hearing, as it was a very promising "world premiere." D.

Stokowski Conducts Creston "Chant of 1942"

At the NBC Symphony concert on the afternoon of Dec. 26 in Radio City Leopold Stokowski conducted Paul Creston's "Chant of 1942," the introduction and ballet from Deems Taylor's opera "Ramuntcho" and Beethoven's Fifth Symphony. The Creston music was dynamically alive, if rather derivative from several contemporary sources, and it was stirring performed. Mr. Taylor's less athletic music also enjoyed a finished performance and the Beethoven went its well-known way effectively. I.

Choral Clubs Offer Christmas "Messiahs"

CHICAGO—The Swedish Choral club, Harry T. Carlson, director, gave a fine performance of Handel's "Messiah" in Orchestra Hall on Dec. 19. Soloists were Hilda Ohlin, soprano; Mona Bradford, contralto; Ralph Niehaus, tenor, and Bruce Foote, bass, with Stanley Martin as organist. Members of the Chicago Symphony assisted. Another admirable "Messiah" performance was that of the Apollo club, directed by Edgar Nelson, in Orchestra Hall, on Dec. 28.

Noted Artists Will Aid Danes

A gala concert for the relief of Danish refugees in Sweden will be held at the Metropolitan Opera House on Feb. 17. Under the chairmanship

of Lauritz Melchior, of the Metropolitan Opera Association, a number of noted artists will participate. Helen Traubel, Karin Branzell, Lawrence Tibbett and Lauritz Melchior will sing and Alexander Brailowsky, pianist, will play. Sir Thomas Beecham and George Szell are scheduled to conduct the orchestra and there will be a chorus of 500 male voices from the Scandinavian Singing Societies, under Fred Axman.

Kachouk Company Gives "Prince Igor"

Michel Kachouk's Russian Opera Company gave as the second of its performances in Carnegie Hall, Borodin's "Prince Igor" on the evening of Dec. 29. There was an orchestra this time, instead of just two pianos and, of course, costumes and action, but no scenery.

The net results of the performance were what might have been expected. There was some excellent singing from the principals and the female chorus. The men's chorus did not seem to know its music and the same was true of the orchestra. Insufficient rehearsal was everywhere obvious.

Just what advantage is served by this sort of performance is difficult to say in spite of the fact that there was an audience of size in attendance. Certainly Borodin did not come off very well and the soloists had to work hard for comparatively meagre results.

As a matter of fact, "Prince Igor," left unfinished by its composer and tinkered with by Rimsky-Korsakoff and Glazunoff, lacks unity just as it lacks dramatic interest. Its characters are puppets and while much of the music is fine as well as interesting, there are many dreary and dull stretches. Even the well-cast, splendidly mounted production at the Metropolitan, in 1915, failed to establish the opera in the public affections.

In the present production the best performance was given by George Dubrovsky as Prince Galitzky. Boris Voronovsky in the name-part sang well, but he was apparently ill at ease and totally lacking in dramatic instinct. Maria Maximovitch revealed, as Yaroslava, possibilities both vocal and interpretative which have been less evident at her recital appearances. The remainder of the cast included Ilya Tamarin, David Tulchinoff, Zinaida Alvers, Tatiana Pobers, Alexander Alexandroff, Serge Prossorovsky and Hortense Gladstone. Zivovy Kogan conducted against obvious handicaps. H.

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JANACEK MASS INTERESTS LONDON

Stravinsky Work Has a First English Hearing—Two Violin Concertos Introduced

By EDWARD LOCKSPEISER

LONDON.

ONE of the most interesting works produced in recent weeks has been the Slavonic Festival Mass by the Czech composer, Leos Janáček, performed by the Luton Choral Society in cooperation with the BBC Chorus and Orchestra under the conductorship of Leslie Woodgate. One of the last works of Janáček, it was first given at a gathering of the Contemporary Music Society at Geneva in 1929, the year after the composer's death, and it was first heard in London six years later when it was conducted by Sir Henry Wood.

The work is therefore not a novelty to those who have been able to follow the main trends of contemporary music in Europe during the last ten or 15 years. Yet to all but the most persistent listeners it must certainly be unfamiliar.

The original text of Janáček's Mass is in Old Slavonic or Glagolitic—a language introduced into Moravia by two Byzantine priests, Cyril and Method, who preached Christianity to the Western Slavs in the ninth century. Since the medieval age, however, the Glagolitic Mass has been virtually extinct. For Janáček, who was a Moravian and a patriot, this ancient form had undoubtedly deep significance.

Harking back to this early conception of the Slavonic rite, Janáček's Mass has a primitive grandeur that places it alongside the best of the religious works of the 19th and 20th centuries. The predominant mood is joyful and popular. The writing is sparse and the use of counterpoint extremely economic. The setting of the words is starkly realistic and the



Leos Janacek

quick movements are characterized by curious rhythmic patterns often punctuated by violent drum-beats. Against the orchestral background the vocal lines of soloists and chorus are thrown prominently into relief. Janáček's Slavonic Festival Mass is, in fact, one of the most significant works in the history of modern religious music.

The first performance in England of Stravinsky's Symphony in C, by the BBC Orchestra under Sir Adrian Boult, was another event of importance. I am inclined to regard this symphony as a score of musical memoirs in which the great composer attempts to relive some of his earlier enthusiasms are to recollect them, sorrowfully replacing the spontaneity of youth by the wisdom of later years.

New Bax Work Heard

The new violin concerto by Sir Arnold Bax was specially commissioned by the BBC for performance on St. Cecilia's Day, the soloist being the distinguished English violinist, Eda Kersey. It is gratefully written for the solo instrument and reveals Bax's lyrical gifts rather than his love of atmospheric effects, well-known in such works of his as "Tintagel" and "The Garden of Fand". Bax is not exactly a reticent composer and there are places where the ornamentation seems excessive, where the score seems to be replete with notes. In the first movement, consisting of three sections—an Overture, a Ballad and a Scherzo—Bax attempts an unusual blend of gruff humor and sentimental nostalgia. The blend is not always successful for the listener, but the score contains some interesting experiments.

Another new violin concerto heard recently over the air was by Miaszkovsky, the prolific Soviet composer of symphonies. David Oistrakh, a prodigious violinist whose tone and technique place him at once in the class of Kreisler and Menuhin, was the soloist in this broadcast, which was a recording made in Russia. The work, written in an old-fashioned idiom, has a pastoral quality, pleasing though not especially memorable. It is sometimes reminiscent of Mendelssohn, sometimes of Tchaikovsky.

The latest recorded program to arrive from the United States through the Outposts Division of the Office of War Information was a recording of the Pittsburgh Symphony Orchestra conducted by Fritz Reiner. The Prelude to Mussorgsky's "Khovanshchina" and Debussy's "Iberia" were followed by two movements only of the symphony of Morton Gould—a most regrettable amputation of what

seemed to be an impressive work, austere in harmony and sure in its sense of orchestral values.

Young Americans Substitute for Lehmann

To fill the concert date left vacant by the illness of Lotte Lehmann, three young Americans were chosen for a program at McMillin Theatre, Columbia University, on Jan. 12. They are Frances Magnes, violinist; William Masselos, pianist, and William Gephart, baritone. All under the management of the National Music League.

Aurora Mauro-Cottone Scores in Brooklyn Recital

BROOKLYN.—Aurora Mauro-Cottone, pianist, who last season was selected by a jury of critics as the most gifted of the musicians to perform at the Brooklyn Institute of Arts and Sciences, was heard in a recital at the Brooklyn Academy of Music on Dec. 21. Her program included two Bach-Busoni Chorale Preludes, Beethoven's Sonata, Op. 31 No. 3, a Chopin group, César Franck's Prelude, Chorale and Fugue and pieces by Albeniz and Ravel. Her performances were found to be worthy of the American Artists Award conferred on her. They were distinguished by a sure sense of rhythm and a keen appreciation of the structure of the music she played. She exhibited temperament, too, as a well

Spalding to Work for P.W.B. in Italy

WASHINGTON—Albert Spalding American violinist, will go to the Italian theatre of operations early this Spring to serve as an assistant and counselor to the civilian head of the Psychological Warfare Branch of the Allied Forces Headquarters. The Overseas Branch of the Office of War Information stated that he was canceling concert and orchestral engagements which were to have taken place after the date set for his departure. Mr. Spalding lived for several years in Europe and knows the Italian people and their problems at first hand.

as a command of the varieties of touch, and showed herself a pianist of conspicuous gifts. Her reception was enthusiastic.

Abato to Play Creston Saxophone Concerto

Vincent Abato, in his second season as bass clarinetist of the New York Philharmonic-Symphony, will play a new Concerto for saxophone by Paul Creston at the Philharmonic concerts on Jan. 27 and 28. Mr. Abato will play the E Flat alto saxophone. The concerto lasts 19 minutes and it has three movements marked Andantino; Adagio and Allegro moderato.

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The Harp—Today's Instrument

(Continued from page 27)

Bernard Wagenaar, a few years ago. Its premiere performances, presented by the Philadelphia Orchestra both in Philadelphia and in Carnegie Hall, were one of the high lights of the 1937-38 season. It was my good fortune to have Georges Barrère and Horace Britt as co-soloists in the performance of the Triple Concerto.

Speaking of Concerti may I be permitted to mention my own Concerto for Harp and Seven Wind Instruments—which was also introduced by the Philadelphia Orchestra's splendid wind section. My only adverse criticism to this composition of mine is its terrific performing difficulty. I am now planning to make up for it in the composing of a new Concerto for Harp with Orchestra sufficiently easy to be played by College and School Orchestras—but not devoid of musical interest for our major Symphonies.

Instrumental Ensembles

Ensembles of harps and instrumental groups with harp—instead of piano—are a direct outcome of our contemporary trend of music. They have gained favor the world over. I believe that I was the first one to launch two distinct types of these chamber music organizations. The first one was in New York, in 1914: a Trio for harp, flute and cello, with Georges Barrère and Paul Kefer. Being three Frenchmen, each one a graduate from the Paris Conservatoire, we called our group the "Trio de Lutèce" (Lutèce being the former name for Paris). Our first concert took place on Washington's Birthday. The outbreak of the World War I found the Trio de Lutèce in France after a Spring season in England. In 1918, after having been honorably discharged from the French Army, upon my return to the States I organized the "Salzedo Harp Ensemble", consisting of seven harpists. These two organizations toured the United States for years (I shiver at the thought of those seven big concert harps trying to find their way in the baggage cars today with the war transportation problems!). Another harp touring organization was formed in 1927: the "Lawrence Harp Quintet", founded and headed by Lucile Lawrence. Then came the "Barrère-Salzedo-Britt" group; formed in 1932, it toured not only the United States and Canada but "conquered" Mexico as well, giving seven concerts in four weeks in Mexico City! The "Paris Instrumental Quintette", including harp, flute, violin, viola and cello, headed by Marcel Grandjany and René Le Roy, also toured the States most successfully. Another group was the "Barton Harp Quintet", made up of five leading harpists of the young generation. In 1939, my wife, Marjorie Call Salzedo, and I

formed a condensed edition of my Harp Ensemble; the "Salzedo Harp Duo". We toured the United States and Canada and were invited to give a joint recital in Nassau, Bahamas, for the Duke and Duchess of Windsor. As a consequence of this two-harp organization, another group was formed in 1941, reminiscent of "Barrère-Salzedo-Britt" but harpistically amplified. This new group embodied the substance of the two pioneer organizations, the Trio de Lutèce and Harp Ensemble, this time consisting of two harps, flute and cello. This instrumental combination is infinitely richer in tonal value and new musical resources than the preceding ensembles. For the formation of this group, my wife and I enlisted the cooperation of René Le Roy and Janos Scholz. After three successful seasons throughout the United States, the group was reorganized and we have selected Ruth Freeman and Ana Dritell as our new flutist and cellist. Other chamber music groups have been formed but not on permanent basis.

The Harp's Popular Appeal

The harp is the indispensable sun-ray of the radio, whether in commercial or classical program. An interesting fact is that radio listeners unconsciously have become closer co-operators with the artists than the public of the pre-radio days. The puzzling fact that the radio audience is both uncontrolled and unlimited has prompted the far-sighted artist to broaden his conception in radio program making. There are artists who always refuse to step in time with their own epoch; failing to sense the universality of ether waves they cling to a kind of program which deprives them of popular recognition. This view may give the impression of advocating an inferior class of music over the air. It is exactly the contrary. The best music should always be offered to audiences, visible or invisible; but the artist has to use a greater discrimination in making his radio programs; mainly he must eliminate all works edging on the drawn-out side, regardless by whom composed. Every composer from Bach on down has his great and feeble moments. Radio has no excuse for musical weakness.

The harp in solo is not heard over the air as often as the piano or violin. The reason is that commercial producers want only the best (their remuneration can exact it) and the best as regards harpists is not as numerous as the best as regards pianists and violinists. Fortunately, this restriction has a good point; it prevents the radio audience from suffering some of the distasteful music inflicted on the visible audience by outmoded harpists.

There is a harpist whose untimely

death prevented him from enlarging a new repertoire of harp music. I do not want to give the impression of being a Jazz fan, but do not hesitate to say that the Blues composed for harp and Jazz orchestra by Casper Reardon—that "young man with a harp"—are worthy additions to the contemporary literature. Reardon's compositions are enjoyed by the musician as well as by the layman. The reason for this is obvious, but it calls for a question. What is jazz? What is its origin, its development? The answer: disorderly musical education and unruly tone production (particularly wind players). Casper Reardon was the opposite; he had an excellent musical background. At the Curtis Institute of Music, Casper was one of our outstanding students. (I shall never forget his masterful rendition of my Sonata for Harp and Piano). Jazz produced by real musicians like him has a refined flavor, unknown to the wholesale jazz which overflows our radio programs and cabarets.

Along classical lines, the harp broadcasts of the Curtis Institute of Music will remain as perfect examples of the kind. It is highly regrettable that conditions prevented them from continuing. Fortunately, we have recorded on wax every single broadcast; this constitutes a priceless collection for the future generations.

As a matter of historical interest it seems in order here to recall that the very first harp recital over the air took place on June 24, 1925, at the British Broadcasting Company, in London. I happened to be that invisible recitalist. It lasted half an hour—a lengthy affair in those pioneer days!

In television all our beautiful American harpists will triumph over any other musicians. (On a small scale it has already started.) Perhaps it is with this in mind that good looks are an important requisite for aspiring harpists. Meanwhile, concert goers are benefiting by it!

Mammoth Harp Ensemble

Harpists of America have an official vehicle. It was founded in 1919 by an unharpist harp-enthusiast from Providence (judicious name for any new venture) William Place, Jr. Harpists answered his call and it resulted in the incorporation of the National Association of Harpists. I was, and still am, President of the Association. One of our activities was a yearly Festival-Convention in various musical centers of the United States. We held Festivals, twelve in number, in New York City, Chicago, Providence, Indianapolis, Detroit, Los Angeles, Louisville, Philadelphia, Cincinnati, Boston, Milwaukee and Syracuse. (The 1933 depression stopped the major part of our activities). At each Festival, as the curtain rose, it revealed "a sea of harps" averaging from seventy to ninety harps and harpists! Besides this extraordinary assemblage, our programs included smaller groups of harps, harps with other instruments, and harp with voice.

Endorsed by Greatest Musicians

The Annual Mammoth exhibition referred to above was but the spectacular side of the N.A. of H. Our real aim was to expand nation wide what was being done privately in New York. The materialization of that aim was strongly urged by the leading musicians of the day who voiced their view in most emphatic terms. We received letters (precisely filed in our official records) from such conductors as Stokowski, Koussevitzky and Damrosch; composers like Edgar Varèse, Sergei Rachmaninoff and Ernest Bloch, urging us to nationalize my new "approach" of the harp. Ernest Bloch wrote: "We can hail with joy the advent of the National Association of Harpists, the creation of

which is a necessity for music and which is undoubtedly called to play an eminent role in the History of Music and its development". Encouraged by such unbiased approval, I organized two Endorsement Committees among the most important musicians of the day: a Composers' Committee and a Conductors' Committee respectively headed by Ravel and Toscanini. Chapters of the N. A. of H. were formed all over the country and the pioneer work began. We also founded a magazine, "Eolian Review", later renamed "Eolus". That magazine, at first, was mainly devoted to the "Harp Idea". Gradually Eolus enlarged its scope and opened its pages to music in general. Finally Eolus became the first North American review to champion the cause of contemporary music. We had contributors from every part of the world!

The Harp's Market Value

To raise the artistic standard of the harp and its literature would have been an incomplete mission. Harp and harpists had to be given a market value. This was an arduous task on account of the bad name left by the unmusical harp players of the preceding generations. However, this aim has been successfully worked out. Of course, a harpist will be always more difficult to sell than a pianist or a violinist, and his fee will never rival that of a coloratura soprano, but there is really no cause for complaints about the financial return of our leading harpists, whether they appear on the concert stage in solo or joint recitals, or as soloists with our major orchestras. Their teaching fee also has been established on a much more lucrative basis than in the past. Personally, I made it a law, for my assistants and advanced pupils, never to teach below a fee which would not be on a par with the artistic evolution of the harp. This naturally does not preclude scholarships for students of outstanding gifts or in need of financial assistance.

The Temples of the Harp

The inner circle of the harp and its potential outcome lies in Pennsylvania in the winter and in Maine in the summer. In 1924, Mrs. Mary Louise Curtis Bok (now Mrs. Efreim Zimbalist) founded a music school in Philadelphia which was destined to play a preponderant role in the musical life of our country: the Curtis Institute of Music. She asked me to organize and direct the Harp Department of the Institute. A few years later, in 1931, I transferred my summer activities from Seal Harbor, Maine, to Camden, Maine. That new harp center became known as the Summer Harp Colony of America, and was recently renamed the Victory Harp Colony of America! Mrs. Salzedo and I share the principal teaching responsibilities of the Colony. In a review, the New York Times referred to it as "The Harp Center of the Universe".

It is gratifying to realize that in a relatively short span of life, those two institutions have evolved a strong army of fine and progressive harpists holding today first chair positions in our major orchestras and in radio stations throughout the country, as well as enviable situations in leading Colleges, Universities, Private Schools, Public Schools, and Music Conservatories, from Maine to California and from Mexico to Canada. Strangely enough, if we reckon with the present warlike footing of our country, there never were so many demands for competent harp instructors in educational institutions as in the past few months. Would-be harpist, take heed!

I should like to close this article by quoting myself of 1917, which in 1944 proves to be all the more true: "The Harp is to Music what Music is to Life".



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